

## THE ART-UNION.



LONDON, APRIL 1, 1848.

ON THE APPLICATIONS OF SCIENCE  
TO THE FINE AND USEFUL ARTS.

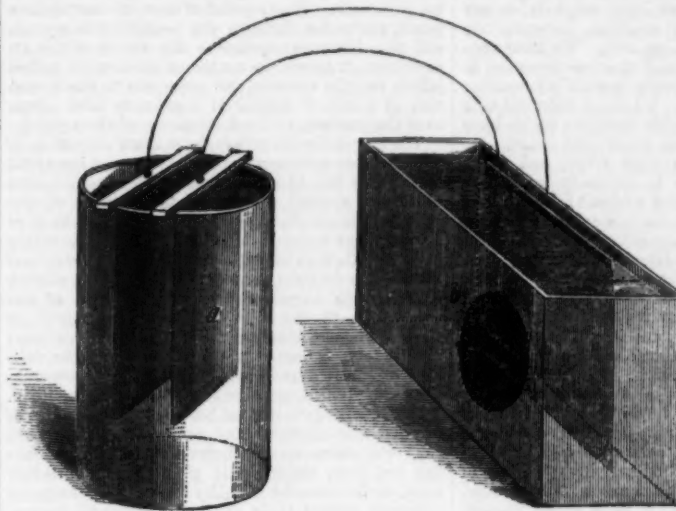
## THE ELECTROTYPE.



PERHAPS, there are no applications of scientific truths, of so refined a character as the one with which we purpose this month briefly to deal. The practice of Electrotyping has passed from the hands of the man of science, into those of the manufacturer; and from this circumstance, the public having become familiarised with it, have ceased to regard it in any other light than a very simple process of mechanical manipulation. It depends, however, upon the exercise of one of the most subtle of the elementary forces, acting in a manner, which, notwithstanding the able investigations of the first experimentalists of the day, cannot be explained except by an hypothesis, which, though probably true, may not express the *modus operandi* under which strong chemical affinities are broken up and the metal deposited in a uniform manner, in any form which may be desired. Without entering into an examination of the philosophy of this really remarkable physical phenomenon, it may not be without interest to explain the required conditions, and to examine, as far as we are able to do so, the process by which this Electrotpe precipitation is effected.

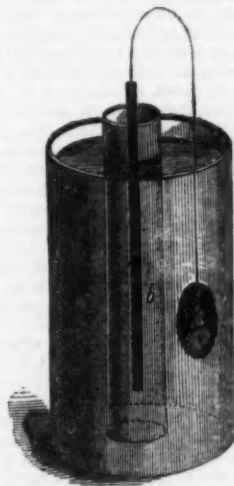
Every body in nature is saturated with the electrical element, and whenever, by any means, the decomposition of a substance is effected, the electricity being disturbed, may be collected, and by easy means made to exhibit many of its powers. Whenever any change of state is produced, electricity is manifested. If, therefore (this is the ordinary voltaic arrangement), a piece of an oxidisable metal, zinc, is placed in an acid solution; it becomes oxidised and gradually dissolved. During this process a vast quantity of the electric fluid is set free, and if into the same acid solution we put another metal which is not so readily oxidisable—copper—and by a wire connect the two metal plates, a constant circulation of this mysterious power may be detected. This electricity, which was active in maintaining one body in a certain condition, is capable of reducing another compound to a similar simple state. That is to say, the electricity evolved by the solution of one equivalent of zinc, is exactly proportioned to the task of precipitating from its solution one equivalent of copper, silver, or gold. The mechanical arrangements by which this is brought about are sufficiently easy. The most effectual, although not absolutely the most simple, is the plan which is represented in the woodcut. In one vessel (a) filled with dilute sulphuric acid is placed a copper and a zinc plate: wires from each of these are carried into the second trough (b), in which the solution of the metal we desire to precipitate is placed; to one wire is affixed the mould upon which the metal is to be precipitated, and to the other some pure metal of the kind we precipitate, the use of which is to restore to the solution, particles of metal as they are removed from it, and thus maintain its constant strength. In this case the electricity set at liberty at the zinc surface in a

is collected upon the copper surface, and conveyed through the wire to b; it passes then, through that



solution to the other wire, and returns by it back to the zinc plate in the cell a, and whilst performing this circuit, it effects the composition of one salt and the decomposition of another.

The more simple plan, though not always so effectual, is the following:—Into a cylindrical



glass (a) containing a solution of sulphate of copper is placed a cell of porous earthenware (b), which is filled with diluted sulphuric acid. A rod of zinc is connected by a copper wire with a medal or any body of which we require a copy in copper. The zinc is placed in the sulphuric acid, and the object to be copied, in the sulphate of copper. The electrical current in this case generated at the zinc surface passes along the wire to the extremity of the metallic connexion in the outer cell, and returns through the solution and porous cell to the zinc again. It will, we think, be very evident that the remarkable phenomenon so simply brought about, involves some of the most important considerations within the range of physical investigation. With these, however, we have not anything to do, and leaving such high studies to the philosophers, we proceed with our humble, but not less useful, task of explaining some of the more novel applications of which the electro-chemical decomposition is susceptible.

The process of the Electrotpe has already been most extensively employed in many of the ordinary useful manufactures, as well as in several departments of the Ornamental Arts, to which we shall more particularly confine our attention.

Among the earliest applications of this process, we may reckon the production of copies of medallions and engraved copper-plates. In both of these cases two processes were necessary. In the first

place the copy of the medal would be in intaglio, and all the lines of the engraved plate would, on the

first copy, be in relief; but by employing these as the mould upon which the second deposit was to be made, correct resemblances of the original medal or plate were obtained. To obviate the necessity of this, casts of medals or any similarly relieved surface may be taken in plaster of Paris, wax, or sulphur, and then, by black leading or gilding the surface, we procure the required metallic coating, upon which the metal may be at once without difficulty precipitated. It is not found, however, in practice, advantageous to attempt the copy of an engraved plate in this manner, owing to the difficulty of completely

covering the raised lines on a plaster or wax copy with a good conductor of electricity, which is essential. The perfection of the copies obtained from engraved plates is such, that the most experienced judges cannot discover any difference in the impressions obtained from them or the original. The Electrotpe process therefore enables us to multiply our copper-plates, and by printing from the electrotyped ones, preserve the original uninjured, and thousands of impressions may be printed off of nearly equal excellence. This plan is adopted by the Art-Union of London, and thus the subscribers obtain plates of equal value, however great their number, which would have been impossible, without incurring the expense of many separately engraved plates, previously to the introduction of this discovery by, at nearly the same time, Mr. Spencer, of Liverpool, and Professor Jacobi, of St. Petersburg. Either of the two forms of manipulation described may be employed in procuring Electrotpe copies of engraved plates. Some difficulty is sometimes experienced in separating the precipitated metal from the plate, but this is, in general, readily effected by exposing the hard rolled engraved metal to a gentle heat, in consequence of which a slight expansion takes place, and the two surfaces are loosened.

In pursuing any Electrotpe experiments, it is necessary to observe one or two precautions to insure success. If the electric current is too powerful, the deposited metal is very brittle; and if on the contrary it is deficient in power, the deposit takes place but slowly, the body to be copied does not become covered with metal as it should do, and an imperfect copy is obtained. Some little practice is required in order to manipulate with facility and certainty; but as a general direction, the exciting plates should expose a larger surface to chemical action than that of the body to be copied. Constancy of action must be insured in the battery or exciting cell. This is done most readily by the use of Daniell's voltaic arrangement, which consists of two cells, in most respects like that figured in the second woodcut, some method being adopted for constantly supplying sulphate of copper to the solution as it is precipitated on the copper-plate, which is placed in it. Smee's galvanic battery is very simply constructed and answers well; but perhaps the percolating sand-battery of Messrs. Brett and Little will afford more constancy of action than any other. As these voltaic arrangements are to be purchased at a very moderate cost, it is unnecessary for us to give any particular description of them. Dr. Leeson some few years since patented an improvement in the Electrotpe process, which has not, however, notwithstanding its evident advantages, as yet been at all generally employed. This improvement consists in keeping the articles upon which the metal is precipitating in constant motion, which is very readily effected by a simple mechanical contrivance. By this means the precipitated metal is of a better colour, it is stated to be more coherent, and the whole process is considerably quickened. Our own experience enables us to state, that by continually disturbing

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the current of electricity, similar good results may be obtained. This is most readily done by interposing one of Ritchie's rotating magnets, or any electro-magnetic rotating machine, between the battery and the decomposing cell. We have ventured rather more into detail than we intended to have done in this article;—for further information on the manipulation, &c., we must refer all who are interested to the valuable treatises which have been published by Spencer, Shaw, and Smee.

For copying objects in high relief, and much undercut, or statuettes, it is necessary to employ moulds, which may be bent without injury. The best material for this purpose is a mixture of glue and treacle, a similar composition to the one frequently employed for the fabrication of ink-rollers. This may be poured whilst warm over the object, and when cold and perfectly set it will admit of being so far bent, as to be removed from all the undercut parts with ease, and it will then return to its proper form. A statuette being covered completely with this composition, it is necessary to divide it vertically with a sharp knife; after which it is readily removed, and the surface having been gilt or black-leaded, the two parts are bound together, and being then connected with the battery, the metal is precipitated over every portion of the interior, and we obtain a most faithful copy. In this way copies in metal from ivory, plaster, wax, or any other material may be taken. In all of them the most delicate touches of the artist's hands are preserved, and we may disseminate around the land the most elaborate works, each of them possessing the distinguishing marks of that genius which fashioned his high thoughts into material form, and gave a permanence to his elevated perception of the Beautiful.

The processes of gilding or silvering by the Electrotype, are precisely the same in their main characters as those already described. The solutions employed may be materially varied, it will not do to use an acid solution of the metallic oxides; therefore various agents of a different, and generally alkaline reaction, have been chosen. Few solutions answer better than the oxides of gold or silver dissolved in cyanide of potassium. The articles which are to be gilt or silvered being connected with one wire of the battery, are plunged into the solution in the decomposing cell, another wire having a piece of gold or silver attached to it, dipping into the same cell, as represented in the first woodcut. It immediately becomes covered with the purest metal, and the thickness required is a mere question of time. Messrs. Elkington and Co., the patentees for the processes of gilding and silvering by the Electrotype, have produced, at comparatively a low price, numerous articles remarkable for the beauty of their designs, and the exquisite finish of workmanship. The use of the voltaic battery being attended with much trouble and considerable expense, it was very generally hoped that the magneto-electrical machine would supersede it in Electro-plating. To a certain extent this has been effected; and all the power required to produce electro-chemical decomposition, has been obtained simply by rotating an iron bar—the armature—mounted with two coils of copper wire in front of the poles of a powerful steel magnet. Here was a constant reservoir of power—for the magnet lost nothing of its force by constant use—and the current was of the most unvarying kind. The instrument is so simple, the principle so truly philosophical, and the economy of its use so great, that it is very much to be regretted it does not realise the expectations of scientific men and manufacturers. Although on the small scale the Electro-magnet performs its work admirably, on the large scale it is a failure; in the hands of Messrs. Elkington we learn, that instead of precipitating as they require at least one hundred ounces of silver a day, it will not reduce more than ten.

It is satisfactory to learn that alloys of the metals can now be precipitated, viz., brass, a mixture of zinc and copper (first shown by Mr. C. V. Walker), and alloys of silver and copper, and gold and silver. By perfecting the processes by which this is effected, greater durability will be given to the Electro-plating than it has hitherto possessed.

Our ingenious neighbours the French have recently introduced a number of exceedingly well-executed metal ornaments, at a cheap rate, in a durable form, by the agency of the Electrotype. Figures being cast in zinc are covered with copper by the process, and this being bronzed, they are protected from tarnishing, and have all the appear-

ance of good genuine bronzes. One evil, however, has to be very carefully guarded against in their manufacture. If any point of zinc, no matter how small, protrudes through the precipitated copper, and thus becomes exposed to the action of the atmosphere, it forms the centre of a chemical action which rapidly extends, and gives rise to the formation of a salt of copper of a green or blue colour over the surface, to the destruction of the article.

We now desire particularly to draw attention to what we can but regard as one of the most beautiful of the uses to which Electro-metallic precipitation has been applied. Through the agency of the subtle element electricity, we are enabled to give a permanent metallic form to the most elaborately fashioned flowers of nature—to preserve every leaf with all its delicate venations and even its downy covering—to sheath the gossamer wings of the dragon-fly, or the most fragile moth, in gold or silver, without altering their geometric outline; and, indeed, to secure the perfection and the delicacy of Nature's most lovely or most fantastic creations in all the permanence of metallic solidity. These things have not yet been employed in any of our Art manufactures, and we are rather surprised that the characteristic ingenuity of our artisans has not been employed in giving, as is certainly easy, such increased stability to these Electrotypes as would ensure their use for ornamental decoration. We do hope that this will be the case before any considerable lapse of time, and that we shall shortly have the satisfaction of seeing Nature's own foliage wreathing our wine cups, or giving beauty to the crystal vase.

The process by which this is effected is not difficult, but it requires caution and indeed some skill in chemical manipulation. In the first place, the flower, feather, or insect is dipped into a solution of phosphorus in the sulphuret of carbon or of naphtha. In this, each portion must be accurately wetted, the object being to diffuse over every part, even the minutest filament, a thin layer of phosphorus. This being done, it is removed, and being partially dried, which rapidly takes place, it is plunged into a solution of nitrate of silver (lunar caustic) in distilled water. Phosphorus possesses the property of reducing gold or silver from their solutions; thus we secure an exceedingly fine film of silver over every portion of the surface; and now, connecting it with the voltaic arrangement already described, we have the means of giving the body a metal coating of any thickness we may desire. This being done, all that is necessary is, having made a pin-hole or two in some part which will not be seen, to expose it to such a heat that the organic matter, whether vegetable or animal, may be thoroughly dried and partially carbonised. This is necessary to prevent the action of the moisture which would arise during the progress of decomposition, and acting upon, tarnish the metal. A large collection of these very curious and interesting Electrotypes may be seen at the Museum of Practical Geology in Craig's Court, and also numerous other specimens of the processes we have described, both on the large and small scale, which will be found well worthy attention.

In the *Comptes Rendus* for February 7th, 1848, we find a very remarkable application of the Electrotype in connexion with the subject of our paper in the *Art-Union Journal* for March on "Thermography," which is so valuable, if practicable, that we hasten to give our readers the benefit of it, by translating the communication into our pages:—

"New method of engraving upon silver, or upon copper silvered or gilt. By M. POITEVIN, Civil Engineer, &c. Communicated by M. BECQUEREL.

"M. Niepce de Saint-Victor, an officer in the Municipal Guard, has discovered an ingenious method of copying designs and engravings on paper upon glass or upon plates of metal. M. Poitevin has transformed these copies to engraved plates in relief or in intaglio, by the assistance of which we can obtain impressions. Two or three hours are sufficient for the execution of this work.

"We begin by exposing a print to the vapour of iodine, which settles upon the black parts only. We then apply, with a little pressure, the iodised print, upon a plate of silver or of silvered copper polished, as for the daguerreotype operation. The black parts of the engraving having received the iodine, gives it off to the silver, which is thus changed into iodide of silver over the corresponding parts, and those only. The plate being then connected with the negative pole of a voltaic pile composed of a small number of elements, is plunged

for a few minutes into a saturated solution of sulphate of copper connected with the positive pole, by means of a plate of platina. The copper is deposited only upon those parts which have not been attacked by the iodine and which correspond to the whites of the print. We thus obtain a perfect representation of the engraving, in which the copper represents the whites, and the iodide of silver the blacks. It is necessary that the plate should be kept but a short time in the bath of sulphate of copper, for if the operation is prolonged, it becomes entirely covered with copper. The plate, after having received the deposit of copper, is washed with much care; then plunged into a solution of the hyposulphite of soda for the purpose of dissolving the iodide of silver which occupies the parts corresponding to the blacks, then well washed with distilled water and dried. The plate is then heated to a temperature sufficiently high to oxidise the copper, which takes successively different tints, and the process must be arrested when it acquires a sombre brown colour. After allowing the plate to cool, the silver is slightly amalgamated, a little warmth being employed to facilitate at last the process. The mercury will not combine with the oxide of copper; thus we have a design in which the amalgamated parts represent the blacks, and the parts covered with the oxide of copper the whites of the engraving. The amalgamation terminated, we cover the plate with two or three leaves of beaten gold, and then volatilise the mercury by heat. The gold adheres only to the places of the blacks on the design. The gold which does not adhere is removed by a scratch-brush. Lastly, we dissolve the oxide of copper with a solution of nitrate of silver, and we then attack the silver, as well as the copper underneath it, with weak nitric acid. The lines of the print which are protected by the gold are not attacked by the acid, and we can thus obtain lines as deep as we may desire corresponding to the whites of the engraving.

"This last operation completed, the plate which may be compared to an etching is in a fit state for proving in the manner of wood engravings. For obtaining with the same design, cut, or engraved copper plates, we must operate upon the plate of copper covered with the coating of gold. In the bath of sulphate of copper, the parts which correspond to the whites are more thickly covered with copper than before. We remove with the hyposulphite the iodine or compound of iodine which is formed; we oxidise the coat of copper deposited, and then amalgamate the gold, which can be removed with nitric acid, which dissolves at the same time the oxide of copper. In this process the whites are evidently preserved, and the cuttings represent the blacks, as in the ordinary engraved copper plates.

"The scientific question is resolved, and it remains an artistic one which demands the attention of those persons who are acquainted with the exigencies of the engraver's art.

"The invention of M. Poitevin has been submitted to a commission composed of M. M. Becquerel, Chevreul, Pelouze; and to this commission the Academy of the Fine Arts are invited to add some of their members."

We learn that another very beautiful and new application of the Electrotype process has recently been made in Germany, and ornamental works of the utmost beauty have been produced. We can well understand the practicability of the process, and hope to see it employed in this country, where, in the hands of our artists, we are certain it might be carried to the highest degree of perfection. The process is as follows:—An etching-ground is laid over a plate of copper, or any vessel formed of that material, and the artist draws his design as we would for the ordinary operation of etching, and indeed an etching is made in the usual way, the acid being allowed to bite deeply into the copper. Immediately this etching has been made, the plate or vessel—the etching ground still remaining upon it—is connected with the voltaic battery, and placed in a solution of the oxide of silver or of gold, in the cyanide of potassium. The circuit being completed, gold or silver, according to the solution employed, is precipitated on the copper; and from its surface having been roughened and rendered absolutely clean, it adheres firmly to it. The metallic precipitation is allowed to go on, until the more valuable and ornamental metal is raised considerably above the copper. The wax is then removed and the copper bronzed. In this way is procured a



raised picture in gold or silver, which will admit of the utmost elaboration and extreme minuteness of detail.

These are the most novel applications to Art of this very interesting branch of science. It has already been the means of rendering the most exquisite productions of refined taste and consummate skill, at such an economical rate, as to place them within the reach of a large portion of the community; and there is little doubt but the Electrotypes will prove one of the most important auxiliary agents in the progressive advance of Art, in its ministrations to the improvement of society.

ROBERT HUNT.

### THE FRESCOS AND THE HOUSES OF PARLIAMENT.

Of these works,—that is, such of them as are completed, we have deferred any comprehensive notice until their true effect and fitness as to place and association should have worked out a settled impression on the mind. But for the destruction of the old Houses of Parliament, we know not upon what other chance to have speculated for the introduction of the practice of fresco. We conceive that in these days of currency—sugar—and corn, the thick-and-thin utilitarians of both houses, hot from the share-market, would have entertained nothing beyond a strictly appropriate decoration of the Custom House. Be that as it may, the New Palace at Westminster is the most magnificent and best adapted proscenium that could be dedicated to an exhibition of our degree of civilisation. We say the best adapted, because our Church has never fostered Art with a view to its institution as a medium of instruction and influence—and still rejects its ministry. The decoration of the Houses of Parliament in Religious Art had been wholly inappropriate; we therefore fall back upon our Constitutional History. The erection and embellishment of the new Houses will be hereafter instanced as a particular era in the history of our School. Similar periods; other countries have had, where Art has in any degree flourished—some perhaps more than one such period—others only one. The erection of St. Peter's and the embellishment of the Vatican, constitute the great period of Roman Art. A corresponding period at Florence was that of the ornamentation of the Cathedral, the Baptistry of St. John, and the Church of Orsanmichele; that of Parma, the ornamentation of the Cathedral. Innumerable other cases, ancient and modern, are recorded by existing exemplary monuments, showing how much in Art the development of genius is dependent upon occasion. But setting aside the question, whether this great occasion of our School is to be met by adequate powers, it will never be questioned hereafter by all who do not seek to acquire a knowledge of the feeling prevalent on the subject of competition—and that will be the great mass of the public—it will never we say be doubted, that the artists whose works appear upon these walls, were the greatest men of their time among us. For ourselves, we cannot believe that our most distinguished men have lived, or are now living; we are sure, that any of the latter category would affix to his own work the imperfect tense of past times—the *FACIEBAT* of the Middle Ages—the *ΕΠΟΙΕΙ* of the Greeks; and of those who are gone, we may say we know literally nothing, in consequence of the want of those occasions necessary to the development of genius in Art. Of the six frescos proposed for the decoration of the House of Lords, four are executed: two of these, those of Mr. Dyce and Mr. Cope respectively, we have observed upon already; those of Mr. Maclise and Mr. Horsley we have not yet noticed, as they have been but recently finished. The two former are over the throne, that is to say, on that side of the house; the two latter are over the bar and the gallery, and we may observe, with respect to light, utterly lost. "The Spirit of Chivalry," the magnificent work of Maclise, is in a nook, a corner, and seen only by a low reflected light, and but for its force were not seen at all. This is an arrangement most deeply to be deplored; here is a fresco—in execution second to none—in subject sublime—and in every minor excellence courting the closest observation: here we say is such a work condemned to everlasting twilight—a fact almost incredible after the care exercised in eliciting talent for these works. The characters of

the composition came out with greater power in colour than in the cartoon; they are assembled round the "Spirit" as before, and she is awarding the palm. There are again recognisable the Churchman and the Minstrel, the Poet and the Paladin, each characterised with truth undeniable, and gaining in descriptive power by transfer to the wall. The character of the Spirit as an essence, an ethereal presence, is more directly asserted here than in the cartoon, an effect which is admirably sustained by the vigorous and substantial manner of the other figures. In the work of Mr. Horsley, "The Spirit of Religion," we observe an alteration in the disposition of the figures—the place of the king being changed. This work occupies the centre compartment—of which, there are three on each side—four being occupied, and two still blank. The light by which it is seen is more advantageous than the preceding; and of this work also it may be said, that it tells to much greater advantage in execution than in the cartoon; and doubtless in a suitable light would exhibit all those merits which are not seen from the floor of the house. It is now proposed that the two remaining blanks be filled by Mr. Maclise painting "The Spirit of the Law," and by Mr. Cope in "The Commitment of the Prince Henry by Gascoigne," as pendants to the works already executed. It is the intention of Mr. Maclise to devote himself largely to fresco-painting; a tendency to this has been observable in his recent oil pictures. On this resolution we congratulate him most heartily, though in prospect of deep disappointment at not finding his yearly canvas on the walls of the Academy. Must we then dwell in memory on the imposing stillness of his conscience-wringing "Scene in Hamlet"—on the appalling and supernatural truth of his "Macbeth"—on the eloquent pungency of his "Scene from Gil Blas"—on the stirring appeal of the "Trial by Touch"—shall we see no more such inspirations as these? He has much to do to reconcile the lover of Art to the interruption of a series of such creations. Of his success in fresco, we do not speak as a thing undetermined; this is achieved; and in the mere mechanism of the Art, we believe that he executes with as much facility as any of the most accomplished fresco-painters in Europe.

It has become an unhappily confirmed habit with certain members of both Houses to express impatience of the progress of the works generally, and dissatisfaction with the manner of the embellishment of those that are completed; but on careful examination of everything that is uttered in condemnation of them, nothing of sound or reasonable objection can be discovered.

In addition to the body of the House of Lords, the libraries are so nearly finished as to be fitted temporarily as committee-rooms, and were thus occupied about the twentieth of February. These rooms, opening into each other *en suite*, are paneled and shelved with Baltic oak, remarkable for its beautiful colour. Above the book-shelves will be arranged oil portraits of distinguished men, which is all the pictorial enrichment proposed for the libraries. In considering the quality and the amount of the work that has been done, no reflecting—not to say tolerably well-informed member of either house—will complain of want of progress. The Royal entrance under the Victoria Tower is all but completed. The sculptural compositions, the works of Mr. Thomas, are most spiritedly executed in Caen stone, one of these presenting a group of three figures—our excellent Sovereign supported by Justice and Mercy, while in another the United Kingdom is typified in St. George, St. Andrew, and St. Patrick, accompanied by the arms of the respective countries. Of the Caen stone, of which the sculptural decorations are formed, and that of Derbyshire, with which the walls generally are built or faced, we have to observe that there is a striking difference in colour, the latter in its yellow hue harmonising by no means with the uniform and delicately grey tint of the former: the tone of time may do much for these surfaces, but still it is to be feared the difference will be prominent. The walls of the lower part of the staircase and landing are finished. On the first landing are the entrances to the Guard-room, the Queen's Robing-room, and the Royal Gallery, through which the Queen will proceed to the body of the House. The decorations for the Guard and Robing-rooms have not yet been determined. In the Royal Gallery there is ample space for fresco; the subjects are not yet determined, but two are spoken of—Trafalgar and Waterloo. There are, however, numerous panels on the side

walls and over the doors. This gallery is extremely well lighted from windows looking into the Royal Court; and if works are executed with due regard to the amount of light, they will be seen to advantage. From the end of Westminster Hall the window has been removed, preparatory to lengthening the Hall thirty feet. The heavy stone mullions are fitted together and lie on the ground, and it is proposed that they shall be again used in the new window. St. Stephen's Hall is in an advanced state; it contains eight principal fresco panels, besides niches for sculpture: it is proposed to place here the three statues which were exhibited in plaster at the last Exhibition in Westminster Hall. This Hall will be further enriched by very spirited *alti rilievi* by Mr. Thomas, the subjects being principal incidents in the life of St. Stephen, as his Preaching—Capture—Accusation, &c.: these works are in an advanced stage of execution in Caen stone. The base of the centre tower is progressing—the groins and carved ornaments being nearly completed. The Strangers' Waiting Hall is finished, as is the lower part of the Polygon staircase, in which the fan-groin is a work of infinite beauty, the ribs being beautifully disposed, and tending to a centre occupied by a rose; the whole carved with extraordinary care. The principal corridor communicating with all the libraries and committee-rooms is finished, as are also the refreshment-rooms, the robing-room, committee-room, &c., and in these the ultimate decorations have not yet been determined, but space is left for fresco and other embellishments. Our brief and limited notice of the progress of these works shows that the really essential parts of the edifice have been first considered and finished; and it must be said that no work of similar magnitude and grandeur has ever been thus far advanced within a like period. We cannot afford here to pass under review our well-abused public edifices. Of the best abused of these, the Royal Academy, we will only say it has been *hastily* built, and saying this, we ask—would the architect have executed a national work according to this design, had he known the public feeling on the subject, which broke his heart? The edifice is, in short, a hasty error on one side, and on the other a serious question of £. s. d. The Exchange was a rapidly manufactured necessity, stencilled by the square yard, and in its marble statue presenting an unwarrantable libel on the person of the sovereign. In the case of the unanimous condemnation of a public building, it follows that the whole or a portion of the money employed in its erection, if not thrown away, has been at least misapplied; and then arises the question—would not a well-advised change of design have been an act of public benefit and economy? In the execution of such a design as that of the Houses of Parliament, there is necessarily much to revise, everything to reconsider, and certainly no amelioration which the experience of progress suggests should be overlooked. Now we find among the members of both Houses professing themselves non-content with the works, their progress, and expense, those who declare themselves the best friends of economy.\* These gentlemen we would simply ask, whether it were not better to accept the emendations proposed by the architect, than to execute what may hereafter be designated a blunder, which in the end will be remedied only by an additional expenditure? Will this or will it not, be the case with the Royal Academy? Ought it or ought it not to be the case with respect to certain parts of the Royal Exchange? When we look even at the Bank of England, the building suggests comparison with the well-built stud stables of some distinguished member of the Jockey Club.

\* "If liberality is any where expedient, it is in the public buildings of a great constitutional country. Those buildings are the outward expressions of a political unity which should be loved and admired. The greater the nation, the greater also is the tendency of private wealth and display to throw the State into the shade. We need not go beyond our own country and metropolis to witness this result. The mansions of the nobility, not only in their imposing aggregate, but even in some particular instances, give an air of meanness to the public edifices. There is little of which the people can be proud to call their own. There is little to improve their taste, to raise their aspirations, and impress the image of the commonwealth on their minds. Hardly is there one public place, one portico, one exhibition, one sacred aisle, one place consecrated by the recollections, the trophies, or the productions of genius and worth, into which the wearied commonalty can escape from their dingy homes and noisy thoroughfares: hardly is there one pile which they can contemplate with pride as faithfully representing the institutions, the genius, and the patriotism of their country."—*The Times*.



Mr. Osborne, in moving his amendment of the second of last month, was again alternately obscure and facetious on the subject of the New Houses of Parliament—

"Semper ad eventum festinat, et in medias res  
Non secus ac notas, auditorem rapit, et quæ  
Desperat tractata nitescere posse, relinquit:  
Atque ita——"

you know the rest—we quote the verse of a testy old Apulian, one Quintus Horatius Flaccus, who, *lippus* though he was, had in his eye the Osbornes of the Augustan-tide of Rome. Mr. Osborne speaks of the Houses of Parliament as an "Italian composition in a Gothic dress, which by-and-by would become a great Metropolitan Asylum for birds' nests and soot; in that opinion he was fortified by the best architects of the age." But Mr. Osborne withholds from us the names of these architects. The honourable and learned member then complains of "a thing which he could never understand;" that is, the Houses of Parliament being described as "the New Palace at Westminster." Nobody is surprised by this admission, which was received amid laughter; had it been made otherwise "at Westminster," than in Parliament, there has been a time when he had been birched for such a confession. How naïve soever it may be, speaking of the Fine Arts Commission, Mr. Osborne proceeded to say, "they went to Mr. Barry, and wherever he could give them a few feet of space they determined to have a picture; but whoever heard of a fresco painting in a Gothic hall?" It is clear that Mr. Osborne never has heard of this. A Gothic hall is a Gothic interior, and fresco and oil-painting are decorations to one and the same end. This luminous utilitarian has never heard of the embellishment of Milan Cathedral, we believe the only Gothic temple in Italy; he has not heard of the proposed decoration of Cologne Cathedral; some of the earlier frescos in Italy, those of the Campo Santo at Pisa, are associated with Gothic architecture. Wherefore in Italy has fresco been so little associated with Gothic architecture?—simply, and for no other reason than that *Italian architecture is not Gothic*. Wherefore are the embellishments of the churches of Antwerp and of other Gothic edifices in the north of Europe in oil and not in fresco? Wherefore doth Christian Art embellish temples built in Italy, after Greek and Roman models? Wherefore in Spain does Christian Art adorn Moorish architecture? With respect to the progress of the works we would ask of each cavalier:—

"Die quibus in terris et mihi eris magnus Apollo.—"

where we shall find any valuable monument or remnant that has ever been hastily built. If we turn to the Attic temples we find the Theseion to have been in progress more than three Olympiads. Phidias directed the works of Pericles from the 82nd to the end of the 85th Olympiad, about which time he finished the Pallas; hence we need not attempt any computation of the lengthened period of the building of the Parthenon, where, according to Plutarch there were directed by Phidias "τέκτονες, πλάσται, χαλκοῦργοι, λιθουργοί, βαφεῖς, χρυσοῦ μαλακτῆρες καὶ ἐλέφαντος," besides weavers, embroideresses, &c. &c. The temple of Athena Polias was commenced after the Persian war, but not completed till the 93rd Olympiad. At Eleusis the buildings were long in progress but never completed. The temple of Nemesis at Rhamnus was commenced in the time of Pericles but not finished until long afterwards. But we might pursue these examples from the antique to the Middle Age architecture and thence down to our own times, and so multiply instances exhibiting the necessity of deliberate and well-digested execution in national works; and with respect to the opinions expressed in Parliament on the subject of the decorations, it is certain that not one member who has spoken in terms of condemnation is qualified to pronounce a judgment.

In London we have no palace worthy of the Nation. And now that there is a chance of the erection of a National structure, every obstruction is offered by persons confessedly ignorant concerning a subject on which they offer the most extravagant opinions. To the consideration of these *savans*, we commend the instructions given by the King of Bavaria to Klenze. "Build me a Palace, for my posterity and my people, as well as myself; of which the decorations shall be durable as well as splendid, and shall appear one or two centuries hence as pleasing to the eye as now."

## YORK SCHOOL OF DESIGN.

In the number of our Journal, published in November last, we noticed at some length the Report of the Fifth Annual Meeting of this Institution; we have recently received an account of the Annual Conversazione—Mr. Yorke, M.P. for the city, in the chair.

It was remarked, in our former notice, that the success of this school had been such, as to render necessary its removal to larger and more commodious premises; this object has been accomplished, the committee having secured the building in the Minster-yard, formerly the school-room of St. Peter's College, where the meeting took place, and which appears, in every way adapted to the objects of the society. The total number of pupils in the York School of Design, according to the report, is sixty boys and twenty females; and it may be here observed, that the institution has one striking feature in it, and that is, it was the one first chosen by the Government authorities, as deserving of continued patronage after the term of probation had expired. This fact may be adduced as an indisputable proof of its practical utility, and of the efficiency with which its objects are carried out. Another important peculiarity connected with it, is that every encouragement is given to two essential branches of Art,—modelling, and the production of original designs;—for the former a prize is offered. We have repeatedly expressed our opinion of the immense advantage which this practice induces over the mere copying from objects alone, however beautiful these may be, and calculated at the outset to form a correct taste. Invention is, or ought to be, the primary feature in the discipline of every School of Design; this, added to the capacity for true and artistic adaptation, are the only means by which the defects in our manufactures can be surmounted. The observations of the Rev. W. Hey, one of the speakers at the meeting on this subject, are much to the purpose.

"We recognise the truth that natural powers and abilities must be cultivated in all other arts and sciences. We keep pace with other things, and why not here? Education in other arts and sciences has gone on, progressively improving; but here the artist has been left to pick out the principles which are to guide him in the execution of these works, when and where he could. To my mind, common sense seems to assert the absolute necessity of institutions like this. Look at facts. At the present moment, in Paris alone there are almost as many pupils as in all the English schools put together, including Somerset House in London. No wonder, then, that the Parisians are able to excel us in these things. And those who do thus excel us are not so much the countrymen of Raffaele or of Benvenuto, whose works are so justly admired; they are not so much the countrymen of Rubens and of Vandyke, but inhabitants of countries which can scarcely be called pre-eminent for production in the Fine Arts, however much they have distinguished themselves in some branches of literature,—namely France and Switzerland. I argue, then, that it is from want of encouragement—from want of the means of improvement—that in this matter of design we have lagged behind and allowed others to outstrip us; and it is an unfortunate thing that the manufacturers themselves either did not or could not combine for the promotion of this object. Each was too intent upon his own personal aggrandisement and getting a-head of his rivals, at the moment. If he could secretly import a foreign design or get hold of a foreign artist, competent to design for him, his end was answered. He could not combine with others, to procure advantages which they would share equally with himself."

We are aware that some disappointment has been expressed because our schools have not hitherto produced all which might reasonably have been expected from them; much of this failure undoubtedly arises from mismanagement, but it must at the same time be admitted that, under the most favourable circumstances, the excellence we would reach cannot be obtained but by degrees; it is naturally, and of necessity, of slow growth. The Science of Design as applied by artists to manufactures, is a new science in England, and is only gradually developing itself; ere long we shall see it take deep root—influencing every branch of our Industrial Arts, placing them, where they ought to be, at least, on a level with the best productions of our most skilful continental rivals.

Among the numerous and highly interesting works of Art exhibited by the pupils of this school, were some beautiful lithographic drawings of fossils, by Mr. Smith, specimens of which have been forwarded to us. They are intended to illustrate the forthcoming volume of the London Geological Journal, and are executed in the highest style of the art. These drawings were printed by Mr. Monkhouse, of York, and are in every respect most creditable to all engaged in their production.

## OBITUARY.

JOHN WILLIAM WRIGHT.

THIS artist, late a member of the Old Society of Water-Colour Painters, was born in London in 1802. The talent to which he was indebted for his reputation, he may be said to have inherited from his parents, both of whom excelled in the practice of Art. His father was a miniature painter of great ability, as is attested by many portraits of distinguished persons painted by him at the commencement of the present century. His mother painted very beautifully in the same department of Art; but the subject of this memoir was at a tender age deprived of her cares by her death, and his father married again very shortly after her decease. He remained at home until his tenth year, when he was sent to school at Loughborough House, Brixton. But as his constitution was by no means strong, it was considered necessary to remove him from school, in order to benefit by the cares and indulgences of home. At this time the elder Wright was not only an artist, but a master of some eminence, intimate with Hoppner, Lawrence, and Owen, who frequently spoke in terms of high commendation of his drawings and sketches. Mr. Wright had in his house at this time several pupils, among whom was the accomplished painter Mr. Denning, of Dulwich Gallery, to whom we are indebted for these particulars. Young Wright displayed an early talent for the art, inasmuch as to be placed under the late T. Phillips, R.A., who was a friend of his father. From this celebrated portrait-painter it may be understood that he derived great advantage, having enjoyed the benefit of his instructions until the year 1820, the period of the death of his father. Although he inherited the fortune of his step-mother, and was the legatee of his grandfather, Dr. Guise, he was deprived of the ample means to which he was justly entitled. He rallied, however, from this shock, thus induced, and devoted himself to teaching, and poetical painting in water-colours, with much success. On the death of Mr. Hill, secretary of the Old Water-Colour Society, he was elected to fill his place. He died at his house in Great Marlborough Street on the 14th of January, having succumbed to an attack of influenza. We lament to learn he leaves a widow and two children totally unprovided for.

It is, unhappily, but "the old story;" the artist, whose brief memoir we are writing, was in no degree thoughtless or extravagant, and to his high integrity all his friends bear witness. He was industrious as well as prudent; yet the labours of a life have failed to do more than procure the means of continued subsistence; nothing is left for those for whom he toiled. Such sad cases are sufficiently numerous; yet there are always persons willing, as well as able, to aid the deserving and unfortunate. We are not, at present, justified in making more distinct reference to the position in which we find the family of this most excellent artist, and amiable man; but it is not unlikely that we shall be called to explain further.

## WINTER.

HIS ROYAL HIGHNESS  
THE PRINCE OF WALES.

FROM A STATUE BY MARY THORNTONCROFT.\*

THE accompanying engraving is one of the series of FOUR—representing "THE SEASONS"—which we have been honoured by gracious command of Her Majesty to engrave for, and publish in, the ART-UNION JOURNAL. The number for March contained "SUMMER," the statue of the Princess Royal; that of "SPRING," the Princess Alice, and that of "AUTUMN," the Prince Alfred, will follow in due course.

His Royal Highness Albert Edward, Prince of Wales, K.G., Duke of Saxony, Duke of Cornwall and Rothsay, Earl of Chester, Earl of Carrick, Baron of Renfrew, Lord of the Isles, and Great Steward of Scotland, was born on the 9th of November, 1841; created Prince of Wales and Earl of Chester December 4, 1841, by letters patent; baptised January 25, 1842, and is *HEIR APPARENT* to the Throne.

\* Engraved by W. ROFFE. Drawn from the Statue by EDWARD CORBOULD.





THE PRINCE OF WALES.

ENGRAVED BY GRACIOUS PERMISSION OF THE QUEEN  
FROM THE STATUE BY MARY THORNYCROFT  
EXECUTED FOR HER MAJESTY.

PUBLISHED EXCLUSIVELY IN THE ART-UNION JOURNAL.

*Printed on  
India Paper 37*







ORIGINAL DESIGNS  
FOR MANUFACTURERS.

**BOUDOIR CANDLESTICK. M. JEANNEST.**—The artist has here very gracefully adapted the flower and leaf of the poppy—suggestive of sleep. The candle issues from the centre of the flower; the socket is capable of improvement, being liable to the objection of inappropriate formality. The handle also may perhaps be altered with advantage; the seed-pods are skilfully introduced, and the curve of the leaf is exceedingly happy. This design, although mainly calculated for metal, is capable of execution in porcelain or earthenware, in which material the designer considers it may be so coloured as to present the natural character of the object. It is scarcely necessary to repeat,



**DESIGN FOR A TABLE LAMP. J. MORGAN, (48, Frith Street, Soho).**—The design is intended for either a four or two branch oil lamp, the difference between the two being, that in the one case there would be four birds and four perforations in the reservoir to receive the branches, while

that to such articles the fabricants of France have paid much attention; as yet, those produced in England have been chiefly copies. We have reason to know, however, that both in Birmingham and Sheffield much anxiety is felt for originality in this class of Art; and we expect ere long to report that the design we have furnished will be copied, with such changes as may seem desirable, by some enterprising manufacturer of one of these towns. M. Jeannest, as we have heretofore had occasion to remark, is a native of Paris, although at present resident in England.

in the other there would be but two. In the event of two being used, the leaves which descend between the birds must be large enough to balance with them, and should also have a turnover. Its *modus operandi* would be perfectly simple; the column from the base to the reservoir being first

produced, and the birds afterwards simply brased on. The returned leaves at the end of the branch would be fixed to it, but the berries which form the refuse basin would unscrew. The young hero who surmounts the whole, is described as "giving light to darkness." It is obvious, however, that any other figure might be introduced in that position. The column seems somewhat heavy; indeed, weight is the character of the composition; but a few slight and immaterial alterations might remove this effect.

**DESIGN FOR A GAS BRACKET. J. MORGAN.**—This simple but elegant figure holds a gas light, the pipe being carried from the wall through the arm, in such a manner as that the figure appears to hold a self-illuminated vase; she shades her eyes with her other hand, thus producing an effect at once original and



**DESIGN FOR A SCENT BOTTLE. W. HARRY ROGERS.**—This design is intended to be executed in porcelain, mounted with silver or gold; the ornamentation is simple, yet sufficiently decisive.



pleasing—a composition in perfect harmony and true feeling. It may be produced by the mere casting the two halves and brazing on the arms, so giving

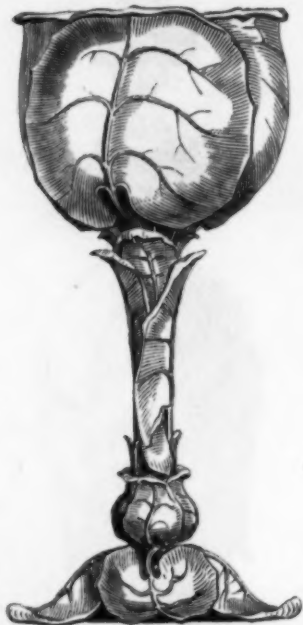


a rich and elaborate object with small amount of labour; and possessing the key to all beauty of ornament, a line which flows from its source easily, agreeably, and variedly to its close. The ornamentation of the glass is made by a collar of brass, fastened on with plaster of Paris, and

the chains are hooked on. Now that gas is so very generally used in houses, and modes have been successfully adopted to secure its safety and purification, it becomes especially necessary to confide this object to the charge of the artist. The very prevalent use of gas also in public buildings offers a fine field for the display of rich and appropriate ornamentation in chandeliers, and the various other species of fittings applied to hall, staircase, landing, or ante-room. The introduction of the figure, now so much more practicable than it was a few years ago, adds materially to their value.



**CUP FOR FLOWERS. T. WOODINGTON.**—The cup is composed of the water lily; and the base and stem are formed of its leaves. The cup is intended to hold flowers, or may be used as a drinking cup—provided always that the beverage



it contains is pure water. It may be executed in metal; or, with very little alteration, in porcelain, or even in earthenware. We have seen some Beauvais cups, of very charming character, yet not equal to this in design; while the material was coarse, heavy, and uninviting.

**A WATER-JUG. T. WOODINGTON.**—This jug is novel and beautiful in form and character; and may be recommended to the manufacturer as a model of more than ordinary value. It is of easy



execution, no matter what may be the material to which it is subjected. The leaves and flower of the plane-tree have been taken for the ornamentation; and the handle—a graceful departure from conventional methods—is composed of the stems. Altogether, we have had few specimens submitted to us at once so good in itself and so suggestive of improvements to manufacturers.

**DESIGNS FOR GLASS. By H. FITZ-COOK.**—**BUTTER-DISH, SUGAR-BASIN, AND JELLY GLASS.**—Of the capabilities of glass we have already said much; the material is so difficult of execution, and possesses such an antipathy to be moulded into form, that those who expect to find produced in it artistic subjects, or the more elevated species of ornamentation, of which, on the other hand, porcelain is so eminently susceptible, will inevitably be disappointed.

All that can be expected in glass is outline, pure, simple, and natural, and enrichment formed of cuttings straight or curved, more or less complicated, according to the nature of the design, or the amount of reflection required to render it complete. The first of the three accompanying designs is intended for a butter-dish; simple leaves, of which eight seem to be used, give an elegant and agreeable shape to the body, while the lid, which is somewhat flat, is covered with the spreading leaves of the butter-cup in relief; a smooth circular table surmounts this, from the centre of which rises an open daisy, a flower easily workable in glass, enclosed in three leaves of the same plant, of which the rough ramified surface will produce an equable contrast to the remaining portion of the object. The second design represents a sugar-basin, and excepting with regard to depth, so strongly approximates to the character of the first design that little is required to be said respecting it: the foot, like that of the butter-dish, is divided into a series of bulbs, rendered ornamental by the introduction of a cutting in each. The third design, for a jelly glass, is novel and attractive; the manner in which the upper part rises out of the stem, according to the principle of many natural flowers, particularly the "Gentian," exhibits considerable elegance.

Below this, the glass is connected with the foot by introducing four leaves, which are suggested by the cup of the flowers already referred to. Of each of the three designs, this flower seems to a great extent to have indicated the form.

This is one of the most exquisitely formed plants in nature; and it is very remarkable that more use has not already been made of it in the department of Decorative Art, for which its varied assemblage of lines and colours appears so well to be suited.

An appeal to Nature for something more than bare imitation—we mean for ideas to be acted upon and carried out imaginatively—is constantly being impressed upon the public mind; yet how seldom is the plan adopted and pursued! It is surprising that a man should labour in his study or atelier for forms and principles when by a stroll into his garden or meadow he could obtain, by a little judgment in selection, a vast improvement upon anything that

could have originated from his own brain. Decorative Art is more deeply indebted to Nature than to all the works upon the subject, or to all the



principles ever disseminated. For example, there are innumerable flowers which, if executed almost in their original characters upon an extended scale, would produce vases, drinking cups, goblets, and such objects of daily use, ready for the hand of the ornamentalist to cover with bas-reliefs, or



to mould into subjects agreeable to the nature of the article intended to be manufactured. And the prejudice that it is degrading to an artist to study in such a school is so absurd, that it is only wonderful it should ever have been entertained.





**DESIGN FOR SNUFFERS AND TRAY.** By H. FITZ-COOK (4, Baker Street, Pentonville).—In this design are displayed novelty and originality, though expended upon an object that to very few would

become a candidate for artistic embellishment. It is one, however, that is here shown to be susceptible of something more than common-place form and decoration; and we have already shown in our notices of former designs, that no article, whatever be its office or position, is too servile or degrading to be included in the Empire of Art. We do not say that everything should be made with extravagant expense, or crowded with high and elaborate ornamentation, for this would constantly be impracticable or absurd, but everything *can* be made, and *ought* to be made, with forms as elegant as it is possible to adopt, and with enrichment employed in a proper proportion to the nature of the manufacture. In the accompanying idea for a pair of snuffers, a classic style, strongly approximating to the early Roman, has been made use of, and we think with a somewhat happy result. The handles are possessed of extreme grace, though merely adaptations of such conventionally worked vine-stems as those which form the handles of the Warwick vase, and a similar kind of ornament connects the point with the box. The tray, which, after all, forms the principal feature and chief attraction of the whole composition, is represented in two views, by which it may be seen that a boat-like form is imparted to it (an evident step beyond the old oblong form which so many years have perpetuated), and the wide part intended to contain the handles of the snuffers made to balance with the pointed end by the introduction of an elevated volute, upon which sits a solid figure of Hymen trimming his torch, in allusion to the office which the object itself is destined to perform. We do not positively predict that this design will be exactly produced by a manufacturer, but we are confident that there is in it a suggestion of much value, and of which, after the mature consideration awarded to it by a practical man, the result would be a novel and elegant

subject, satisfactory to the artist himself, and a great favourite with the enlightened portion of the community. There are many who would say why should not this object, instead of being simply an

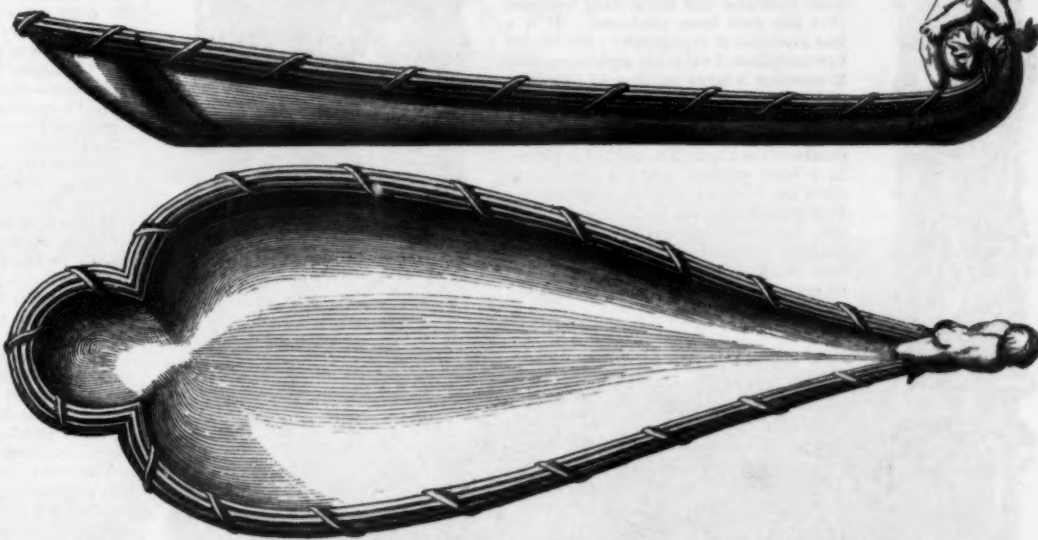
indicator of "improved light." It is no easy matter to steer in the right path between old approved patterns and positive novelties. The latter ought to have some point strongly to recom-



improvement of an old form, enriched with conventional foliage, be an allusive object, telling some story connected with the office of "snuffers?" We may reply that this could never have been effected without bordering on the vulgar or ridiculous, and that this figure of Hymen trimming his torch, introduced upon one end of the tray, is a sufficient

mend them, otherwise they will be repudiated by public derision.

The public have already manifested a strong desire to support such improvements; and the manufacturer, on his part, is very rapidly advancing.



**DESIGN FOR A FENDER.** By W. HARRY ROGERS. —A coal-scuttle from the same pencil has already appeared in our pages, and it will be remembered that the style adopted for its ornamentation was the Italian. The accompanying fender might therefore appropriately form part of the same suite. Infant genii, terminal female figures and grotesque masks, all united by ornamental foliage, complete the composition of this object of decorative iron work; and it may be remarked, that by a new arrangement—the successfulness of which it is difficult to judge of merely in drawing—the fish-like tails of the two principal figures are continued from the centre to the ends, and produce stands to

receive the fire-irons. The plan seems practicable, and if so, would be an excellent way of dispensing with the stands which are usually introduced, and which, from their ordinarily ungraceful shapes and isolated positions, disturb the harmony that ought to exist as well in the front of a fire-place as in any more lofty and artistic locality. Designs for fenders, containing something of more intention and beauty than those in the habit of being executed, are much wanted; and we should rejoice to see artists, who often confine themselves only to the higher walk of design, devoting some part of their attention to the composition of such articles as are everywhere required, but very seldom produced in a manner worthy of the rooms destined to receive them. The perfection which has of late years

been attained in the manufacture of iron offers splendid capabilities for the introduction of figures and other decorations of a higher order than those which it has hitherto been customary to apply to such performances as the furniture of a grate, of a door of an area, and other objects, which, to expend any thing like Art upon, would in the last century have been considered little more than the dream of infatuation. But there is much stability in the idea after all. Good is even now being effected, and manufacturers are inquiring almost daily where they may meet with designs peculiar to their own branch, but of a better order than common. There is an advance out of which good must come.





### THE POET'S PLEASANCE\*.

SUCH is the quaint title of one of the most beautiful and interesting volumes that has ever been produced. It is a fine example of typography; the binder has contributed valuable assistance, and it contains a large number of exquisite engravings on wood, from the designs of Noel Humphreys, each of which brings the aid of Art to illustrate the genius of the Poet. The author explains, in a brief preface, that his object is to show the "extent of homage which our best poets have paid to Nature, in flowers—her most delicately beautiful productions." Accordingly, passages have been selected from all the great writers of our language—commencing with the

very earliest—Gower, Chaucer, and Lydgate, and including a few who are famous in our own age. The flowers chosen for illustration are those upon which poetry has most delighted to dwell; the series commencing with the humble daisy, and ending with the "sweet herbs"—marjoram, meadow-sweet, thyme, balm, rosemary, basil, hyssop, and lavender—the very names of which recall a host of pleasant and happy memories. It is absolutely marvellous what persevering industry, as well as extensive reading, have been brought to the perfecting of this most profitable task; our poets have been ransacked for quotations; we can believe that no passage of value has been omitted; and the selection has been made with admirable tact and taste. The book, as we have intimated, has been "got up" with great care and at large cost; each chapter commences with a design, composed of the flower the Poet's praises of which it is to commemorate; that which adorns this page introduces "the Pansy," better known in the Court of the Muses as "the Heart's-ease" or "Love-in-

idleness." The other pages of the volume are also surrounded with borders; and we have never seen wood engraving so adopted with equal advantage: enclosing a heavy fall of type these borders would be prejudicial; here, however, environing light quotations, the effect is exceedingly agreeable. The book is indeed—in accordance with the passage from old Chaucer, which the author adopts as his motto—

"— a flowery grene  
Full thicke of grass, full soft and sweet,  
With floures full faire under feet,  
And little used."

The introduction contains brief but succinct and comprehensive biographies of the several poets from whom quotations are given; and the preliminary matter, although quaint, sometimes bordering upon characteristic affectation (of which the title is a specimen), exhibits a keen appreciation of the beauties of poetry as well as those of Nature. The author is, indeed, well qualified for the duty he has undertaken; his work has evidently been a labour of love; and no marvel; for it must have been especially delightful to wander through the fertile fields among which the Poets have scattered natural gems which no season can deteriorate.

\* The Poet's Pleasance; or Garden of all sorts of Pleasant Flowers which our pleasant Poets have, in past time, for pastime planted. By Eden Warwick. London: Longman & Co., Publishers. 1848.

### THE PRINT ROOM OF THE BRITISH MUSEUM.

THE accession of engravings which has recently been made to our national collection, through Messrs. Smith of Lisle Street, is one of great value and importance to the curious in these matters; the Print Room of the British Museum may now boast of possessing a collection of works far superior in number and quality to any other throughout Europe. Messrs. Smith have long been distinguished for their judgment and experience in the acquisition of this class of artistic productions, and they have spared no expense in bringing together the best and rarest engravings of the old masters; these have now become national property, having been purchased for the purpose by the trustees of the Museum. A detailed account of this collection would far exceed the space we must allow ourselves; we can therefore do little more than enumerate some of the principal engravings to be found in it. "The Annunciation to the Shepherds," one of Rembrandt's finest etchings—two impressions of the "Flight into Egypt," in the style of Elsheimer;—there are two other prints of this subject by Rembrandt, one of which is in the style of Mezzotinto—the "Raising of Lazarus," a unique print; the figure seen running away in terror has the head uncovered; a cap was afterwards placed on it, as seen in subsequent impressions—"Christ brought before Pilate," this master's largest and finest work; the copy alluded to is taken on thick Chinese paper, in a very early state; there are only three others known, all of which are in this country—the "Pancake Woman," a small etching, exceedingly rare—three different impressions of Rembrandt's portrait, etched by himself—several of Abraham Francy, all of them remarkably fine—a splendid print of the large portrait of Coppenol, the writing-master—and one of the advocate Telling, the rarest of his works, which realised more than 200*l.* at Mr. Pole Carew's sale in 1835.

In the Italian School we have a small print of a "Man drawing on his Clothes," by that great master in the Art, Marc Antonio Raimondi; it is from a figure in Michael Angelo's celebrated cartoon of Pius, and is very rare in this state; also a large engraving by the same hand, the subject, "The Martyrdom of St. Lawrence," after Boccio Bandinelli; the impression is magnificent, and is known among collectors as that *with the two forks*, Antonio having effaced one of them afterwards. At the sale of the Dubois collection at Paris, in 1845, one of these prints, in a shattered condition, but restored, realised more than 100 guineas.

The most interesting and important portion of this acquisition, however, is a collection of between five and six hundred English and foreign portraits, many of them invaluable as being exceedingly scarce; among these may be noticed the "Portrait of Oliver Cromwell," engraved by William Faithorn, a unique proof before the additions were made to the plate—the "portrait of Margaret Smith," considered Faithorn's *chef-d'œuvre*; only one other impression is known, which is framed and hung up in one of the salons of the *Cabinet d'Estampes* in the *Bibliothèque Royale*, at Paris—a large number of portraits of our English sovereigns, including one of great rarity by Elstrache, "James 1st and his Queen," walking together; this print sold at Sir Mark Sykes's sale in 1824 for 64*l.*—some curious prints of the "Gunpowder-plot Conspirators," with representations of their executions—a fine specimen of Blooteling's graver, from the Sykes Collection, the "Lord Chancellor Shaftesbury"—a rare print of "Thomas, Duke of Norfolk," satirical prints of "Titus Oates," a curious print of the notorious "Jonathan Wild," and a variety of portraits of distinguished foreigners.

To those who take an interest in this class of works of Art, the additions now made to the print-room of the Museum, will be highly esteemed; we confess not to be of the number, and think the sum for which they were bought, (4200*l.* as we understand) might, though little, perhaps, by comparison, have been more profitably expended on some other productions less secluded from, and more appreciated by, the public. We scarcely see what useful object is to be gained by the collecting together a mass of old prints whose chief value perhaps lies in their being scarce, and which can only be examined by a privileged few, attracted by curiosity to search the store-house of antiquarian engraving.



## THE DECORATIONS OF VERSAILLES.

At a period when the attention of the public is so entirely engrossed by the momentous events which have recently taken place in France, we feel that to resume our notice of M. Gavard's magnificent publication "Galerie Historiques de Versailles" will

such a profusion of gorgeous decoration. There is, without doubt, no palace throughout Europe so rich in the treasures of modern Art, so lavishly adorned with costly embellishments: alas! that he whose munificence and regal taste contributed to the consummation of the work, is destined, perhaps, never again to behold its glories.

The interior of the palace was fitted up at vast

taste, the work of improvement was begun and completed, not for the purpose of constituting it again a royal residence, but to convert it into a National Museum, or Gallery of Art, illustrative of important events in the history of France. In the central portion of the building, the ground-floor is occupied by the portraits of the high admirals and constables of France; of the marshals down to



not be considered ill-timed.\* As in our former article we entered at considerable length into the details of this truly national work, and described its contents, it is scarcely necessary for us now to do more than give a general outline of those portions of the edifice which have furnished the author with

\* Vide *Art-Union Journal*, March, 1847.

expense by Louis XIV.; the most eminent artists were engaged to decorate the ceilings of the apartments, and gilding and sculpture were extensively used. But after the overthrow of Louis XVI., the palace was neglected, nor did Napoleon, nor the Bourbons after him, effect anything towards its restoration; it remained for Louis-Philippe to undertake the task, and by his energy and refined

Grouchy, and of a number of the most eminent generals, as Kleber, Carnôt, &c., who did not reach so high a rank; and the first floor by paintings and other memorials of the time of Louis XIV. The south wing is occupied by pictures illustrating the first Revolution; by a series representing the great victories of France, from that of Tolbiac, under Clovis, to the battle of Wagram, the last



decisive victory of Napoleon, to which have been more recently added the "Capture of Smala," in 1843, and the "Battle of Isly," by Horace Vernet.



There also are a series of pictures to illustrate the campaigns of Napoleon, and a multitude of busts and statues of the warriors and other celebrated men of the revolutionary period. The palace thus

tending to civilise and enlighten mankind, and to promote their prosperity and enjoyment. Still we cannot refrain from expressing regrets that the



embellished and furnished, was opened June 10, 1837, on the marriage of the late Duke of Orleans.

It is no part of our policy to discuss the events that have recently convulsed France through the

monarch to whose liberality and judgment the arts of his country are so deeply indebted, should have been driven from that country a homeless and fugitive wanderer. Sure we are, that even in



length and breadth of the land, and have prostrated a dynasty which once promised a long and parental rule over a great people: ours are the politics of peace and the furtherance of objects

issuing from voices whose very existence depends upon uninterrupted tranquillity. Amid strife and discord and uncertainty they labour in vain, and are spending their strength for that which is not



bread. The important political change has, however, been marked by one remarkable feature, which must be a subject of congratulation to every lover of Art, as exhibiting, in a strong degree, the self-control and forbearance of an excited populace, not only in the hour of temptation, but in the



moment of triumph—little or no injury was done to the immense number of productions of Art with which Paris abounds, not even to those belonging to the august family they have expelled from the throne. This circumstance alone shows the moral improvement in the minds and temper of the lower



orders, and the better spirit of the times; it is a tacit, yet noble acknowledgment of the power possessed by the Arts, to soften the manners and subdue the rough and untaught among the multitude.

From this digression we recur to the subject more immediately before us. Our first engraving represents a festoon of fruit intermixed with ribbons, similar examples of which are to be seen in various parts of the edifice. The large cut on the same page is taken from one of the groups in the





BATHS OF APOLLO, representing the "Horses of the Sun led to drink by Tritons;" one of whom offers the animal water in a shell; the other horse



is stooping to drink, but his head is almost entirely concealed by masses of water lilies and other aqueous plants, gracefully arranged. The compo-



sition of this group is exceedingly fine, and the leading idea fully carried out in all its details.

The chisels of Guérin, Reynaudin, Marsin, and Girardon were employed towards the end of the seventeenth century upon the numerous sculptures

which ornament this part of the grounds surrounding Versailles. The three large groups, formerly the principal decoration of the famous grotto, were removed hither when the grotto was demolished to make room for the south wing of the palace.

The first design on the second page, consisting of a sword sheathed, a crozier, the olive branch, palm, and other objects emblematical of Peace, is taken from the CHAPEL, erected by Louis XIV., in the beginning of the eighteenth century. The chapel itself is remarkable for its beauty, and is filled with elegant and appropriate ornaments. The two next engravings are from the SALON DE L'OPERA, which is distinguished for its size and magnificence. It was built by Louis XV. between the years 1755 and 1769; and was first opened on the occasion of the marriage of Louis XVI. in 1770. During the first Revolution, under the

to have imbibed with tolerable freedom the ruddy juice contained in the cask at his side, while the



other is engaged in play with some grotesque animal lying at his feet. The large cut which



follows is from a charming design in the CHAPEL,



of a Raffaellesque character; a group of winged



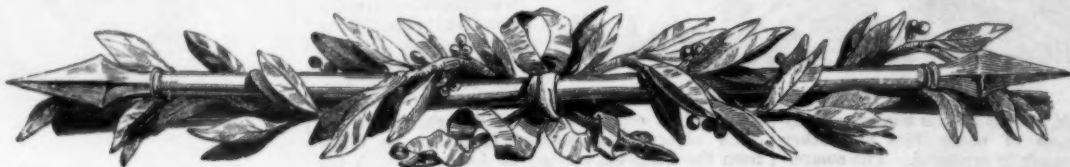
empire and the Restoration its doors were closed; but it was once more inaugurated in 1837 by Louis-Philippe, on the occasion of the marriage of the Duke of Orleans. The fourth is from the SALON DE LA GUERRE. These designs are altogether in keeping with the places they occupy, and are well adapted for the suitable introduction of colour; exhibiting little, perhaps, of originality, but eminently suggestive of other purposes than those to which they are here applied. The cuts in the last column of the same page are from the SALON DES GARDES, and from the CHAMBRE DE LOUIS XV. respectively; the third of this series is very elegantly and delicately designed. The first engraving on the present page is taken from the SALLE DE GUERRE. The second group, copied from the SALLE DU MERIDIEN, represents two young Bacchanals; one with the cup still in his hand, appears

cherubim are bearing in clouds the "Tables of the Law," golden candlesticks, censers, and other sacred vessels. The designs in the last column are from the BOSQUET DES DÔMES, a grove which owes its name to two pavilions covered with domes, formerly existing there.

The festoon of leaves wreathed round a double-headed javelin, on this page, forms a beautiful ornament, which might be well introduced in saloon decoration; and is admirably adapted for

rendered the author by the now dethroned monarch of France. Among the numerous instances by which the exiled prince sought to elevate the arts of his country, and administer to the gratification of the people who placed him in his late lofty position, not the least important is the restoration of the old palace of the Bourbons, and the production of the magnificent work under our notice, which exhibits it in all its matchless grandeur. How is it that in England we have no such enduring records

No matter what may be the future destiny of Louis-Philippe and his accomplished and estimable family, France is deeply, and will be long, his debtor, for having largely and liberally contributed to its true glory—that glory which is derived from the "Victories of Peace." No artist—no man of letters—no man of science—none, indeed, who ever achieved, or even projected, benefit to his country, or mankind, ever departed from his presence uncheered or unassisted. In his exile—be it lengthened or



carving in wood. The large cut that follows is taken from the groups in the BATHS OF APOLLO, referred to above. It is by Marsin.

In turning over the leaves of M. Gavard's "Versailles," consisting of thirteen folio volumes, one cannot but be amazed at the amount of labour and capital expended upon it; sufficient to deter any man not possessing the most energetic perseverance and the most ample means from such an undertaking; yet in the case before us, even those

of the regal and noble mansions adorning our land, but what have resulted from individual enthusiasm or trading enterprise? Thousands are annually expended by government upon useless "Returns," or voluminous "Reports," which are never read except by those immediately interested in them. Surely something might be occasionally spared for literary and graphic purposes, on matters wherein the community at large would take pleasure, while, at the same time, it would be deriving instruction from them.

brief—the knowledge that he has been, always, the patron of mind, the friend of merit, and the sustainer of industry, will be a consolation of which no "Revolution" can deprive him; and, however pregnant with change the future may be, those who love Literature, Science, and the Arts, must greet with affection, and bend in homage to, the great man who was so long their faithful and consistent friend. So much, at least, we may write of one whose eventful career will furnish a full page to History.





## BOOK-FINISHERS' ASSOCIATION.

On the 6th of March, the first public exhibition of this infant Society took place at the "Plough Tavern," Museum Street; and on that occasion the object of the committee was to place, in as tangible a light as possible, the works produced by the ancients in this department of bookbinding, together with the best modern specimens of the Art. To effect this, the walls were hung with rubbings arranged chronologically from ancient book covers, while on the table were displayed rubbings from some of the most elegant examples which have been produced in our own days. The ancient series commenced with a rubbing from the leather case of the Shrine of St. Madoc, Bishop of Ferns, in the eighth century; then proceeded to the monastic epoch, which comprised some exquisite designs; gave specimens of the workmanship of Grolier, Majoli, Padeloupe, &c., and descending to a later period, introduced the names of H. Faulkner, Roger Payne, and other English binders of the last century. Some actual bindings were exhibited of Persian and Chinese workmanship, besides fragments of book-covers of the fifteenth century, and a beautiful one of the time of Diana of Poitiers. Drawings and further rubbings showed the peculiarities of the styles known among finishers as the Harleian, the Dentelle, and the Flemish, and the modern selection comprehended many works of merit. An album cover, designed and executed by a journeyman binder named William Gray, was especially worthy of attention, as were more by Winkworth, Gibson, and others. In a short address delivered by Mr. Bloomfield, it was remarked that a charge had been universally brought against modern finishers for want of excellence both in design and execution. This deficiency the lecturer endeavoured to place within its proper limits and satisfactorily to explain. He complained of the want of encouragement and opportunity awarded to journeymen binders, and remarked that no accessible publication had done anything towards furnishing them with appropriate designs except the *Art-Union Journal*. An extract from *The Builder*, inserted in the Finishers' Quarterly Circular, was then read, to show that the decline of bookbinding may be accounted for by the amount of work required by modern cupidity for a disproportionately small remuneration, the only patrons of "finishing" being the publishers, booksellers, societies, and a small number of wealthy gentlemen. Among the latter stood very nobly and prominently the names of the Duke of Devonshire, Marquis of Titchfield, Lord Vernon, Lord Grenville, Mr. Heber and Mr. Joseph King Eyton. The lecturer closed by expressing a conviction that the humble Society which now comprised nearly all the Journeymen Finishers of London, and of which he was a member, would be attended with more favourable results to the Art of Bookbinding than any other agent that has hitherto attempted a similar reform.

Mr. Bloomfield's hope, thus modestly set forth, must and will inevitably be realised. It is indeed delightful to see a set of men tied down by so many restrictions, with so little time and so few opportunities for prosecuting their studies, and subject to the caprice of masters, entering into such a praiseworthy scheme. We cordially wish them success in their undertaking. Journeymen in the same position might, only a few years back, have been generally found spending their leisure hours in an ale-house, contented to secure their weekly wages by the same dull round of labour; but thanks to the progress of literary and artistic education, we now see them giving mind to their pursuits, and as if feeling a natural responsibility, using every effort to elevate their Art, and to remove the stigma cast upon it by depreciating criticism. It would be well if the example set by the book-finishers of London were imitated by operatives in many other branches, into which abuses have crept—particularly those in which the actual workman is entrusted with the office of furnishing designs. A man by raising his Art is, at the same time raising himself; the names of Majoli and Padeloupe are expressive of a career commencing humbly and terminating in fame; fame earned by originality of thought and enterprise of movement. The Society in question seems to be fully alive to the principle. There is an enthusiasm about it that is essentially good and much to be admired; a striving to achieve something that a future poet may record as did Pope,

"These Aldus printed, those Du Suii has bound."

## GOVERNMENT PATRONAGE OF AN EXPOSITION.

We learn from the Public Journals, that a deputation from "the Society of Arts" has waited upon the Board of Trade, with a view to forward some project for promoting, under Government sanction, an Exposition of British Industrial Art. The proposal of the Society, however, appears to be very limited and, as we think, by no means what is really wanted, and would be largely efficacious. They suggest, first, that the collection—such as that reviewed elsewhere—should be exhibited at the various Provincial Schools of Design. It is stated in *The Builder*, that—

"The Council urge as a reason for the step, that the students in Government Schools of Design throughout the country, should be rendered familiar with the most recent works in Art and Manufactures; that the manufacturers, who must be the future employers of these students, should be more closely connected with them; and the public taste improved, for the due appreciation of their joint productions."

Now, to accomplish this object, it is quite unnecessary to apply to the Board of Trade; but we humbly submit that until the Society is further advanced, no good could follow such a step. The exhibition of the present gathering in the Adelphi is utterly insufficient; while nearly all the best works there exhibited may be seen in the principal shops throughout England. The Society proposes further—we quote the same authority—that,

"With the co-operation of the Board of Trade, the Society shall, every fourth year, make a collected exhibition of the principal subjects exhibited in the previous three years, and of others expressly prepared for the special purpose; and that such National Exhibition shall take place in some large building purposely provided, if not at the cost of the Government, at least with the Government sanction. And they suggest that the site which offers the greatest advantages for such a building (to be of a temporary character) would be Trafalgar Square,—considering that it affords abundant space, and a provision of water for specimens and models best exhibited in connection with water; and offers facilities for a structure of economical character, inasmuch as there is already a good pavement, and three sides more or less available in a building for such temporary purpose."

To this plan we see many serious objections: they are, we think, obvious: the works of three years old will not be often of much worth for exhibition, nor are they likely to be kept for such a purpose either by the producer or the Society; during the time between the first showing and the last, the public will have seen enough of them. Again, such an Exposition could not fail to be "cribbed, cabined, and confined," in such a building as might be erected in Trafalgar Square: one manufacturer of steam-engines and a couple of coach-builders would fill it. We trust, if the Society are in earnest with their plan, they will adapt it to the exigencies of the times, and seek to establish an Exposition that shall be on a grand scale—worthy of the nation. Our readers cannot have forgotten that in the *Art-Union* for January last we entered at some length into this subject: we have since then had communications concerning it with three of the leading members of the Government. As these communications cannot be considered intended for publication, we do not otherwise allude to them, except to say, that an impression seems to prevail that the time is not yet ripe for such an experiment; but they encourage rather than discourage the belief that at no very distant period Government aid will not be wanting if satisfactory proof be given as to the certainty of beneficial results: such proof we do not apprehend to be at all difficult. Our proposal is, in brief, that Government shall grant the required space, in Hyde Park; appoint a committee for the proper conduct of the Exhibition; and award medals to competitors. We believe all the necessary expenses might be met by a very trifling charge for admission; a reasonable demand for spaces occupied by exhibitors; and sales of catalogues.

For details concerning this project, we refer the reader to our January number, as well as to several articles previously published in this Journal,—some of which, indeed, are dated years back.

If the Society of Arts, or any other body, will take the matter in hand, we shall gladly and cordially aid them. Our own time is so occupied, that we can do no more than assist; and we shall rejoice to find parties with sufficient leisure to carry out a plan, the merit (whatever it may be) of suggesting which, however, we shall always claim.

## ART IN CONTINENTAL STATES.

GERMANY.—MUNICH, March.—The great political emotion, the stage of which is not only Italy or France, but the whole of Europe, leaves no time to the Fine Arts at this moment. The news from all the German countries, till a few weeks ago filled with notices of works finished or undertaken, has scarcely a share in this relation. Our artists have changed the pencil for the fusil, and stand now exercising under arms. There is no other thought than "Germany and Liberty."

However, I shall not fail to give you such notices as I could receive. Here the celebrated Genre-painter Flüggen has finished an excellent picture the "Deceived Legacy-hunters." The subject is taken from the history of the present time, and manifests a strong feeling against ecclesiastical hypocrisy. In a richly furnished and comfortable bed-room we see a young and beautiful lady, dressed in white, sitting in a large arm-chair: in her countenance is an expression of pure piety, devoutness and goodness, but tokens of the last moments of life are also visible. Before her, and around a table covered with a green cloth, are standing and sitting a company of three Jesuits with an old lady, perhaps a distant relation of the patient. The next of kin, a poor young woman with two children, appearing at the door, are hindered from entering the room by a priest, who urges the greatest quiet for the sick lady. The servant sits behind her mistress near the bed, covering her weeping face with both hands. On the table stands a silver crucifix and near it lies the last Will, not yet signed. The old lady, with a breviary and paternoster, who was praying just a moment before, but interrupted by the signs of approaching death, is agitated and endeavours to rise; she is detained by a pale young Jesuit, who looks with the greatest anxiety and anguish at the expiring lady; while another Jesuit holding her hand with the intention of aiding her to guide the pen, finds with horror, that she is dead. A third Jesuit, who had searched the papers, seized by terror, fumbles an old document in his hands and stands like a marble statue, seeing the fruitlessness of all their pious and religious operations.

The characters of this picture, designed with the greatest truth and nature, are so speakingly expressive, that we read the thoughts in their eyes and fingers; the arrangement is as artless as it is correct with respect to the rules of Art; the colouring is powerful, and the whole effect in the highest degree harmonious. It is not to be doubted, that this picture, admired by our artists and friends of Art, will obtain great popularity in Berlin, the place of its destination.

The "Kunstverein" has lately published the report of its present state. This Society has about 3100 members and an income of more than 40,000 florins. The number of works exhibited in the last year was 856; that of acquisitions for the allotment was 165, for which the sum of 28,318 florins was paid. A galvanographic work, "Two young Peasant-girls," after a painting by Schön, designed by Schöninger, and distributed among the members, cost 4000 florins.

STUTTGART.—De Keyser from Brussels is here, engaged by the King of Württemberg, to paint his portrait and that of the queen. Gegenbauer is occupied with the cartoons for the great frescoes, of which he has executed a series of thirteen in the royal palace. Neher is designing a cartoon for the Metropolitan church in Ravensbourg; and his scholars cartoons for glass windows in the Metropolitan church in Stuttgart. Bruckmann is painting a fresco, the second great picture in the new Museum.

COLOGNE.—The "Central Domban-Verein" has published a notice of the present state of the building. The income till the end of 1847 was 203,937 dollars, a sum of which 177,000 were employed for the building, and 9900 dollars for the frescoes in the choir, executed by Steinle. The interior of the Dome, still closed up by the scaffolding and which is to be afterwards covered by an interior roof, will be opened on the next 14th of August, at the great jubilee of the foundation of the Dome.

FRANCE.—PARIS.—Vive la République! (in Art). Revolution has been the order of the day, not in the *grande politique* alone; it has deigned to extend its overpowering arm into artistic affairs also. Everything, from the old system of Art-Jury to the very name of the Louvre, has had to submit to the hand of revolution. In fact, our letter this



time must consist of little else than a detail of summary changes effected in Art-matters here.

First, however, we would say a word on the transactions of the ever-memorable 24th February; that we may give our testimony, as an eye-witness, to the respect shown to works of Art, in the midst of the turmoil of popular victory. We were among the first to enter into the Palace, after having seen his late Majesty depart. When we got to the private apartments of the Duchess of Orleans, a full-length portrait of her and her two children stood in the ante-room, half-finished, with a fauteuil arranged for posing; for all the world as if the universally-respected mother had but just risen from a sitting. Already a citizen-soldier had planted himself and bayonet before it as guard; and, as we stood looking at it, the people who passed, cried, lifting their caps, "Vive la Duchesse d'Orléans!" As we passed through the rest of the apartments, through those of Montpensier and Aumale, we were greatly pleased at the remarkable respect paid to the works of Art suspended or laid about, many of great value in small bulk. On passing, afterwards, through the State-rooms, though now the uproar was at its height,—the crowd being suffocating in the *Salle du Trône*, mounting, like a pyramid on the throne itself and its steps, and roaring out the "Marseillaise," as if with the voice of an ocean lashed by a mighty storm,—still works of Art were spared; except those of too obnoxious a political signification. Thus, the portrait of Bugeaud, for example, was torn down from its place in the *Salle des Maréchaux*, and a bust of Guizot launched out at the window. We went into the private rooms of the king; we passed a merry group of the triumphant populace finishing a breakfast, which the king had been obliged to leave on the table, and emptying unsparingly his private larder. We came to a smiling portrait of his late Majesty himself, which, in the excitement of the moment, we laid hands on, to turn to the wall at least. But a sword-point started before our nose, and—"Stop!" cried a blouse, "let him hang—he's national property now; we'll keep him in order henceforth." In the next room the invaders were passing jokes on a picture, in which he had been painted very prominently, among his friends surrounding and administering to some wounded officer; but they were content to abuse it in fun. Further on we came to the large door which gives private entry into the Louvre. We looked with some anxiety, we confess, to the possibility of that door being opened, and the wealth it separated from us being exposed to danger. But we were wrong. The door was opened; and all the crowd passed down the great gallery, but no disposition to violence was shown; only one small Dutch picture, we believe, was picked off by a woman under her apron, in the sight of a guardian, who was stupid enough to be afraid to point her out. In the Palais Royal, however, considerable damage was done; for there were a series of pictures representing scenes in the life of Louis-Philippe; but at Neuilly, the pictures and other objects of Art have been saved, and deposited in the Louvre, and at Versailles no damage has been done.

On the commencement of some reorganisation after this thorough overturn, the artists have not been behind-hand in making their desires known to the Provisional Government. On the 29th of February, a deputation of three waited on the Government, with a petition praying "that the Functionaries, who exercise an immediate influence on the Fine Arts, be elected by the Corporation of Artists, in a general assembly; and the Government name a day for the general meeting." This, we believe, was a somewhat hurried step, taken by a few artists desirous of notoriety. However, the said general meeting took place a few days after, in the *Salle Valentin*. If ever you have been in a bird-shop, where a score of parrots keep up a continual ear-deafening din, you may multiply that again by a score, and you will have an idea of the confusion, noise, self-shouting indescribable, of this first re-union of what you would expect to be men of elevation, intelligence, and cultivated manners. It seemed to be the idea, that he who cried loudest should be considered the greatest artist; in short, nothing actually could be done. Nevertheless, some one had made out of this Babel, and published, that an Artists' Association has been formed, with Ingres as president, Delacroix, vice; and others, painters, sculptors, engravers, authors, dramatists, as the Committee;

an arrangement already re-arranged, and upon which we will report when finally established.

An Artists' Club has also appeared; but in general, as in this case, with new ideas of order and dignity; the title *Society* has been substituted for the old one *Club*.

On the 5th of March, the old Jury-system having gone down with the Monarchy, the artists met in the Ecole des Beaux-Arts, to exercise for the first time the right of universal suffrage, in the choice of hangers for the exhibition. It having been decided by Government that all pictures sent in should be exhibited, the office of selection is done away with; and the only duty remaining is that of hanging five thousand three hundred pictures! What description will you expect of such an Exhibition? What a task for the hangers! The following artists were elected for this onerous duty—fifty-one in all.

Painters:—Cogniet, Ingres, Delacroix, Vernet, Decamps, Robert-Fleury, Ary Scheffer, Meissonier, Carot, Delaroche, Dupré, Isabey, Drolling, H. Flandrin, Roqueplan: Isabey, Senr., Brascassat, Rousseau, Couture, Pujol.

Sculptors:—Rudde, Jouffroy, Barye, David, Dantin, Pradier, Toussaint, Debay, Maindron, Petitot, Daumas, Dumont, Feuchère Nanteuil, Briant; with some architects, and nine engravers and lithographers.

The name of the Louvre is restored to what it was in the great revolution, *Musée National*. The wooden gallery, which only served for Exhibitions, is demolished. The sums annually allotted to Louis-Philippe for the continuation of the Louvre, will be devoted to their purpose. The Exhibition is to open immediately.

The cartoons, designed by Ingres, for the painted windows of the Royal Chapel of Dreux, are removed from the Luxembourg. It will be remembered that, as we remarked in our notice of them, he had inserted among the personages several portraits of the ex-Royal family.

On the night of the 25th the statue of the Duke of Orleans, by Marochetti, in the court of the Louvre, was taken down from its pedestal, and lodged in a place of safety.

On the 12th, Clesinger, the sculptor, presented to the Hotel de Ville a colossal bust of Liberty, which was accepted.

H. Lehmann has had lithographed on the 10th, a profile of Lamartine, life size, taken a few days before. It bears the impress of haste in the execution, but seems to represent better than any existing portrait, the noble, dignified, and poetic character of the Minister of Foreign Affairs of the Republic. It is also published in London we believe.

17th March.—The Inspectors of Fine Arts and Members of the Commission of Historical Monuments appointed by the late government are deposed.

A grand competition of sketches of the symbolical figure of the Republic is to be exhibited at the School of Fine Arts. From these painted sketches, a jury of artists, writers, &c., presided over by the Minister of the Interior, will choose three to be re-produced finally in large size; and that which best represents the idea to be personified, will be chosen from these three.

A medal, commemorative of the Revolution of 1848, is to be struck at the mint.

A deputation of artists expressed to Government a desire to be constituted into a single and great corporation, and to have a "local habitation" assigned to them by the authorities. It was replied that they, like all other citizens, were now free to meet and associate themselves in what manner they chose. But as to Government attaching to such association any exclusive privileges, it could not be thought of. Equality was one of the grand principles of the Republic, which they were determined to maintain. For the same reason, a permanent *locale* could not be assigned to them gratis, but if they were at a loss for a place in which to hold one or two preliminary meetings, a room in the School of Fine Arts would be lent them.

A fine picture by Delacroix, "Liberty upon the Barricades," and the "Roman Orgie," by Couture, which we noticed lately, are at length finally ordered to the Luxembourg.

A statue of Liberty is to be placed on a pedestal in the square behind the Chamber of Deputies, from which a statue of Louis XVIII. was hurled down in 1830, and which has remained vacant ever since.

The Louvre Exhibition is opened. Words cannot give an idea of the motley assemblage of pictures on the walls, of visitors on the floor. It is most amusing, and yet saddening at the same time. There are pictures crowned already by the crowd with funeral wreaths and sarcastic condemnations,—as "To great artists, the grateful country!" "This is a woman!" "What's this!" stuck up in the frames of several pictures that defy all description for hideous worthlessness. There never was held, in all the history of Art, such a *réunion* of all that could be fished up from broken stores or atelier garrets, jostling works of merit and of value. The Exposition of 1848 would alone tell a stranger that Paris was revolutionised. We doubt not it will lead to a new discussion on the propriety of a jury. Meantime, the public are bitter and unsparing judges. Before the worst, there are continual crowds, whose satiric laughs are heard from one end of the long gallery to the other. The scene is worth a visit, even from the other side of the straits. For a notice of the works, we must refer to next month's number. O. M.

BELGIUM.—A contemporary has stated, among its "Fine Art Gossip," that a Commission had been appointed to deliberate on the best method of proceeding for the restoration and preservation of Rubens' famous Antwerp pictures. We can enlighten the public on this point by stating, that all which has hitherto taken place, is a proposition addressed by Mr. Nieuwenhuys, the picture-dealer, to the Belgian government, in a letter inserted in the *Indépendance Belge* of December 28. This letter is the sequence of some others which have appeared in this public Journal, relative to the restoration, now undertaken by Mr. Morissen, an artist of Malines, of the picture by Vandyck of our Saviour on the Cross, belonging to the Cathedral Church of St. Rombaut, in the same city. Mr. Morissen is already advantageously known, by a very able restoration of "the Adoration of the Magi," by Moreels, in the church of St. Catherine, also at Malines. We spoke in lengthened terms and in great praise of both the picture and the successful operation it had undergone, in one of our former numbers, and a second visit fully confirms our previous opinion as to its great merits. A learned antiquary and historian residing near the church assured us, that it was traditionally believed that Rubens frequently alighted on purpose to contemplate it, when journeying from his country-seat, the Château of Steen, beyond Malines, to his mansion in Antwerp. Mr. Nieuwenhuys, in his first letter addressed to the editor of the newspaper says:—"Quel ne fut pas mon étonnement, M. le Redacteur, en entrant non pas dans l'atelier d'un homme de l'Art, mais chez un marchand de drap; c'était là le medecin auquel le tableau avait été confié," etc., etc.

Mr. Morissen, in a letter addressed also to the same journal, followed immediately this one of M. Nieuwenhuys, (which stated that the picture of Vandyck had been confided to a woollen-draper for restoration and cleaning), by an indignant denial of the assertion, accompanied by a description of his atelier and abode, an account of his previous pursuits and long experience, defying Mr. Nieuwenhuys in any way to connect him or his establishment with a woollen-draper's shop. Mr. Morissen, besides, affirms that M. Nieuwenhuys had endeavoured to obtain the picture by Moreels in the church of St. Catherine; and that, considering its dilapidated condition, he had offered 400 francs (16*l.*) as the purchase money.

To return, however, to the Antwerp pictures by Rubens in the Cathedral, the letter of M. Nieuwenhuys of December 28, printed in the *Indépendance Belge*, urges immediate attention to the two famous works of the Elevation and Descent from the Cross, now adorning the transepts of the Cathedral of Antwerp; and suggests their immediate removal to some place where their restoration and preservation may be undertaken and insured, and also that a national subscription should be entered into for the execution of pictures by living artists of Belgium, to replace the chefs d'œuvre of Rubens, until they are in a condition to be returned to their places.

THE ARTISTS OF BELGIUM are earnestly occupied in preparing their works for the National Exhibition of Pictures, which will take place in Brussels during the ensuing months of August and September. Among others, M. Jacob Jacobs, Professor of Landscape in the Academy of Antwerp, has on his easel a magnificent view of a Ruined



Temple, in Lower Egypt. M. Jacobs enjoyed the advantage of studying the scenery of Egyptian clime, and travelled there for artistic purposes, at the same period in which Mr. Roberts was making his fine drawings.

THE ELABORATE CHIMNEY-PIECE in the Franc de Bruges, so admirably lithographed by Haghe in his work on Belgium, has been completely repaired. It suffered great injury lately from the modellers sent by the French government to make a cast of it for the Museum at Paris, and became so impaired by the process, as to require immediate steps to be taken for its preservation. This has been satisfactorily done; the workmen have only to polish the lower part of the structure, which is of marble. The original bas-relief at the back of the fire-place has been taken out, and a fac-simile in terra-cotta substituted: it being intended to place this antique sculpture where it may be carefully preserved from further injury.

A very interesting historical, archaeological, and legendary account of this singular construction, with some notice of the chimney-pieces in the Town Hall of Courtray, has been written by the Chevalier Octave Delepierre, now secretary of the Belgian Legation in London. In this learned brochure, it is stated, that it is to the labours of Monsieur Rudd, the *architecte de la Ville de Bruges*, we owe the preservation intact of the entire composition; for many of the statues had been taken down during the troubles and wars which afflicted the Low Countries, and were found by him stored away in an obscure garret (*grenier*) and other places, whence he withdrew them and had them replaced, where they now excite the curiosity and wonder of travellers. Unfortunately for the chimney-pieces at Courtray, they have received several coats of white paint, and the inscriptions under the statuettes have been renewed in common letters by the dauber. These antique monuments of sculpture appear of an earlier period than the one at Bruges, and are constructed of stone; in some places where the paint has been scraped off, the remains of gilding and colour are apparent. Mr. Haghe's lithographies have beautifully preserved the design and arrangement for those who have not the opportunity of seeing the originals.

THE BARON WAPPERS of Antwerp is engaged on a large picture, commanded by the King of the French, and destined to adorn the grand Historical Museum formed by his Majesty in the Palace of Versailles. The subject selected is the defence of Rhodes against the Saracens, by the Chevalier Foulques de Villaret. The composition contains a great number of figures, defending the gateway from the assault of the enemy, with a view of the harbour of the city in the distance. The distinguished successor of Rubens, who is the present occupant of the chair of the Academy at Antwerp, has nobly sustained, in this great work, the gorgeous principle of colour which is the characteristic of the Flemish school of Historical painting.

THE WELL-KNOWN WELL at ANTWERP, placed in the open space opposite the Cathedral as seen in Hollar's engraving, has been perfectly repaired, and the missing parts restored, agreeably to the original design. The base, on which this singular iron canopy now stands, is a new construction, square in form, and of stone; the upper part is pierced with quatrefoils, and harmonises perfectly with the trefoiled arches of the iron-work, which unite at the apex, and are surmounted, as all antiquaries know, with a small statue of the Thundering Jupiter. It is a monument of undoubted antiquity, and a beautiful example of the handicraft in metal which distinguished the mediæval era, always attributed to the hammer and chisel of the famous blacksmith of Antwerp, Quintin Matsys. Whether his work, or not, is at least unrecorded by any written document, but tradition has always so described it.

MR. H. DE LA CROIX, of Courtray, has just completed a Drawing of the most minute and elaborate character, vying with the border decorations of the best of the ancient Missals. The singular ability of this young man attracted the notice of a distinguished amateur in Paris, when sojourning in the French capital, and he was engaged to employ his skill in the superb Album presented by King Louis-Philippe to Queen Victoria, in commemoration of the royal visit to Eu. In the Album, Mr. De La Croix painted the frontispiece and three pages, besides some ornamental parts.

## THE ILLUMINATED BOOKS OF THE MIDDLE AGES.

Being a Sketch of the Progress of the Art of Illumination, from the IVth to the XVIIIth Century. Illustrated by a Series of Magnificent Specimens, each consisting of an entire Page (in Fac-simile) of the exact Size of the Original, from the most Celebrated and Splendid Manuscripts in the rich Public, Collegiate, and Private Libraries of Great Britain and France. With additional Fragments of Portions in further Illustration of the Art of Different Periods. Selected and Described by HENRY NOEL HUMPHREYS. The Fac-similes drawn on Stone and superbly printed in Gold, Silver, and Colours, by OWEN JONES. Longman & Co. Publishers.

ILLUMINATED books contain the most perfect records that remain of the progress and development of Decorative Art, from the sixth or seventh to the seventeenth century. Pictorial decorations have crumbled from the walls of our ancient cathedrals and palaces, or been for ever obscured by Vandal whitewash; whilst highly-wrought plate and enamelled jewels have found their way to the melting-pot.

The royal plate was sent to the crucible by the Long Parliament, regardless of a remonstrance from the Peers, to the effect that "its curious workmanship," the produce of various ages, was worth more than its mere value as gold and silver: and monuments of Art, formed of more fragile materials, have left but few remains.

But books, especially those of the sacred writings, have been religiously preserved, and contain, in the elaborate enrichment of their pages, a most interesting and valuable series of examples of Art applied to ornamental purposes, throughout a long period that offers but few other similar remains. In this country, very soon after the suppression of the monasteries in the reign of Henry VIII., when many of these curious and interesting relics were scattered and lost, men were found, capable of appreciating their beauty and merit as works of Art—who collected industriously all they could meet with, and so saved these beautiful monuments of the patient labours of our monastic artists from destruction. Such were, in the reign of Henry VIII., Leland, and in the reigns of Elizabeth and James, Sir Robert Cotton and Bishop Parker. The collections formed by Parker are still possessed entire by one of the colleges of Cambridge, and that of Sir Robert Cotton forms a principal feature in the national library in the British Museum. Harley, Earl of Oxford, in the beginning of the last century, formed one of the finest collections of illuminated MSS. ever collected by a private individual, which has also found its way to our national library; and the manuscript department of the same establishment has been since enriched by the addition of two of our royal libraries, and by the Arundel, Lansdowne, and lastly, the Butler collection of MSS., each containing many illuminated books of exquisite beauty.

The Bodleian library of Oxford also has been recently enriched by the bequest of the Douce Collection of illuminated MSS.; and this country possesses many other fine collections of these curious monuments of Mediæval Art, which have at present been so much neglected by our manufacturers, as sources of fresh types of ornament, fresh combination of colour, unusual applications of well-known forms, and, indeed, offering a new and, comparatively speaking, unwrought mine of new ideas suitable to every branch of Decorative Art. These observations have been suggested to us by the work of Mr. Noel Humphreys, now before us; who, taking advantage of the facilities afforded by the new art of Chromolithography, has commenced the publication of a series of fac-similes from these monuments; each fac-simile consisting of an entire page, with the whole of its elaborate border, its gigantic capital letters enriched with miniatures, and all its minor details of ornament, in order to show the complete composition of the illuminator, which could not be done by a detached piece. Among the most interesting of the specimens as yet published, is a page from the celebrated "Durham Book," a work of the seventh century; the ornaments of which period have a distinct and peculiar character, being almost entirely composed of interlacing threads of different colours, interwoven with perfectly miraculous skill; a single page of which must have caused the original illuminator weeks of continuous toil, but which, by the aid of Chromolithography, is reproduced in

any number with a facility that at first sight appears truly extraordinary. Two pages from a Psalter of the thirteenth century, strike us also as samples of a style at once original, and elaborately rich; but the reproduction does not appear to us so perfect as that of the page from the "Durham Book;" they, however, offer invaluable hints to the designer of ornament. A page from a MS. of the Orations of Demosthenes, illuminated in Italy in the fifteenth century, is extremely interesting, as showing the different and indeed distinct style of the Italian illuminators, whose extreme feeling for symmetrical arrangement at once distinguishes their productions from similar works executed in the more northern portion of Europe about the same period (the fifteenth century). This specimen, however, appears to have lost some of the delicacy of its original, though sufficient remains to render it highly attractive as an artistic composition. But the two most successful of the fac-similes in point of execution, are a page from a MS. Roman History, an Italian work of the fifteenth century, and a page from a MS. copy of the Comedies of Terence, illuminated in France about the same period, or rather earlier; both preserved in the Library of the Arsenal, Paris.

These two specimens, both as examples of imitative illumination and as specimens of Chromolithography, may be pronounced most highly successful; and they offer fac-similes of perhaps two of the most exquisite monuments of this class of Art in existence. There are also two specimens (entire pages) from the celebrated "Hours" of Anne of Brittany, and examples of many intervening periods.

Without servilely copying, the spirit of these designs might with the greatest success be transferred to works in earthenware, to enamel-work upon metal, to embossed leather, to chasings in gold and silver, to castings in brass, iron, or bronze; and to carvings, or imitation carvings in wood; not to mention the suggestions they offer to designers for the loom, either for carpet work, shawl work, or the finer fabrics of silk and damasked linen. The careful examination of these models, and especially the study of the gradual development of the Art of Illumination, as exhibited in this work, from the earliest period to its zenith in the fifteenth century, will teach the modern designer that all true ornament has a meaning and character, and a general homogeneity of tone, that even in the wildest flights of fancy, give it a consistency nearly akin to that of Nature herself. Just as in the highest period of Greek Art, the conception even of a monstrosity, such as the Centaur, for instance,—half man and half horse,—was so artistic, so well carried out according to natural analogies, though with materials so heterogeneous, that the creation of the Grecian chisel appears actually a natural possibility. And with the fanciful designer of Mediæval Ornament, the general consistency of the design is so complete, the whole arrangement so continuous—the ornaments appear so truly suggested by the purpose, and so depending on and growing out of each other—that they seem to possess "a nature" of their own, and at once convey the idea that a highly cultivated taste must have made each design an especial study.

This can rarely be said of modern ornament; it is generally inconsistent and unconnected, and the heterogeneous forms and colour brought together, are so unartistically connected as to leave but an imperfect and confused idea upon the mind.

We are seldom compelled at once to recognise the presence of refined and cultivated taste; except perhaps in some cases of effects produced by the careful avoidance of all striking forms and decided colours; by which *shirking* of the finest materials and Decorative Art, a combination is occasionally produced, which a large section of the public, for want of seeing a higher class of work, pronounces *chaste* or *delicate*. But in the wonderful monuments of the Illuminator's Art, the work of true and educated artists, we find the most striking and unusual forms, and the *brightest* and most decisive colours fearlessly used, producing effects and combinations, of a class that the imperfectly-educated ornamentist of the present day dares not even aim at, though many instances of rising talent in this branch of Art induce us to suppose such attempts will not, ere long, be unsuccessful.

And with the view of increasing and spreading the signs of improvement now becoming so evident in the designing of ornament, we cannot too strongly recommend to those engaged in any branch of the



Decorative Arts, the general study of the works of the Book-illuminators of the Middle Ages; for they contain a host of highly suggestive combinations, not only quaint, (for the quaintness is confined to the treatment of the human figure in the miniatures) but beautiful—in the borders, exceedingly beautiful—and far more artistic and various, than the best attempts of more modern hands in similar walks of Art have at present produced.

Although on former occasions we have spoken in terms of high commendation of the labours of Mr. Noel Humphreys, and his able coadjutor Mr. Owen Jones, in re-producing and making public this beautiful description of artistic ornamentation, we should do injustice to their ability, were we now to pass over their names without further allusion. The former, as the artist and historian of the subject, by his patient industry and diligent research among the decorated pages of antiquity, has succeeded in rendering popular, as well as instructive, an Art which heretofore was known and appreciated by the few. Mr. Jones, whose task has been to work out the designs of his fellow-labourer in so far as the printing in Chromolithography is concerned, has executed his portion of the task in a manner that leaves little or nothing to be desired. Separately and jointly, both are justly entitled to the full meed of praise from every lover of the pure and beautiful in illuminated literature.

The plates already published in the six numbers as yet issued, are (apparently with a view to give variety in each separate number of the work), placed without regard to chronological order, and accompanied only by a description of the particular MS. from which they are taken; but the Prospectus announces that a Table for placing them in chronological succession will be published with the concluding number, which will also contain a connecting history of the progress of the Art.

We feel assured that those of our friends in the manufacturing districts who have not already drawn from this rich well of original design, will thank us for our suggestions.

#### ART IN THE PROVINCES.

EDINBURGH.—ROYAL SCOTTISH ACADEMY EXHIBITION.—We extract from the *Scotsman* the following passage in reference to the Exhibition now open:—"In comparison with last year's Exhibition, the present we think in every respect superior. Last year was a season of despondency and many fears. The differences between the artists and trustees were at their height. The correspondence had grown acrimonious and personal. The gauntlet was fairly thrown by the Academy to its powerful rival, and there seemed nothing for it but ejection, litigation, ruinous expenditure, and all the proverbial fruitless misery of the law's del. ys. This year matters are altogether changed. Despondency has given way to honest triumph, and rivalry to the friendly interchanges of favours. Scottish Art has at length every prospect of receiving its fair and well-earned meed of national patronage. We fancy we already detect in the high character of this exhibition the healthy stimulus afforded by hope, and the fair prospect of success in the long struggle for their rights. Great as were the attractions of last year's Exhibition, we could not then conceal from ourselves the fact that some of the very chief of these were borrowed honours. Useful and gratifying as it is to be able to inspect for ourselves the choicest works of Etty, Landseer, Turner, Danby, MacIse, &c., and valuable as it must prove to our own artists to be compelled to compare their productions with such high standards of excellence; yet these are poor compensations to us for discovering nearly every place of honour occupied by strangers. Very different, however, is the case this year. It is in all senses of the word a national Exhibition. Nearly every work of value on the walls is by a Scottish artist, and nearly every artist of true genius and power amongst us appears there with works worthy of his pencil. The treat afforded by such pictures as those of Muller and Turner, sets off without detracting from the marked character of the Exhibition. It is not only pregnant with hope and promise, but with ample performance; and testifies, in all the highest departments of the Art, to the fact that while Government aid had been lavishly extended in England, and still more in Ireland, to institutions possessing very questionable claims to such patronage, the artists of Scotland have compelled its concessions to them as their just right, won by long years of patient perseverance and ill-requited success."

BIRMINGHAM.—A junction has been effected between the Academy of Fine Arts recently established in Bristol and the Bristol Institution for the advancement of Literature and Science, which can scarcely fail to be of great advantage to both bodies, and consequently to the city. The arrangement will give the Academy immediate accommodation in a fine building and the use of a gallery of casts, &c., for which the Institution will receive from them £6000, and thereby be enabled to increase the Museum, and otherwise advance the interests of Science.

#### THE SOCIETY OF BRITISH ARTISTS. LECTURES.

On Saturday, March 4, Mr. F. G. Hurlstone, the President of the Society of British Artists, gave a lecture in the great room of the Society, to a numerous audience of ladies and gentlemen, on the Spanish School of Painting. The lecturer's tendencies in his own works, naturally induced a somewhat enthusiastic elucidation of the beauties of this really great School of Art. The works of the Spanish painters are scarcely known in England, with the exception of those of Murillo—whom Mr. Hurlstone placed in a lower scale than he is commonly esteemed. In reference to Velasquez, Zurbaran, A. Cano, Coello, and many others, his remarks were principally directed, to show that in contradistinction to the Italian School, which was essentially founded on the elucidation of beauty and graceful forms, the Spanish School invariably displayed the evidence of individual character as the leading idea of all the artists of that country.

The lecturer made some remarks on the few pictures there are in England by Spanish painters, and expressed more than a suspicion that the picture of the "Aguador" in the collection of His Grace the Duke of Wellington, which was exhibited last year at the British Institution, was not the original picture by Velasquez, that formerly adorned the Buon Retiro Palace. He added, that the Spanish Gallery of the Louvre, was a collection of the most indifferent order; and among the four hundred pictures there were only two that could be attributed to great names, or were worthy of them. The French Government sent a commission to Spain on the dissolution of the monasteries, to make purchases for the National Gallery of France; but the commissioners must have been dreadfully duped by picture-dealers, who sold them base copies, or inferior rubbish at inordinate prices.

We think it more likely that the commissioners may have been of that corrupt class, so fatally exposed last year among officials and employés of a higher order, and that they divided the spoil destined for the purpose, with the dealers.

#### THE CORAL FINDERS.

ENGRAVED BY C. W. WASS, FROM THE PICTURE BY W. ETTY, R.A.

MR. ETTY stands undoubtedly prominent in our School as a most poetical and classical painter in that department of Art which he has selected for the employment of his pencil; and among his numerous and highly-prized works, none have a greater claim on our admiration than this famous production. It was painted about twenty-eight years ago, at a period when the artist's imagination was more vigorous than we find it in his later pictures. Upon referring to the catalogue of the Royal Academy for the year 1820, we meet the following title, descriptive of the work:—"The Coral-finders; Venus and her youthful attendants arriving at the Isle of Paphos." In a note to the owner of the picture, Mr. Etty states that "it was one of those things which first brought me into notice, and procured me the patronage of that most excellent man, the late Sir Francis Freeling, Bart., which continued till his lamented death. It was purchased at the Exhibition by Mr. Tomkinson, piano-forte manufacturer, and as soon as sold to him, was inquired after by Sir Francis. I told him it was sold, but I could paint him, if he wished, a somewhat similar subject, naming the description of Cleopatra from Shakspeare: he desired me to do so, and I painted the 'Cleopatra'—the work lately purchased by the Hon. H. Labouchere for 1000 guineas.

The "Coral-finders" is a picture of the very highest class; composed of simple materials, brought together with great judgment and refined taste, and rich in all the gorgeous colouring for which the painter is so celebrated. It is as fresh now as when first taken from the studio. We should have been glad if our engraving had supplied a more adequate representation of the original: whatever deficiency is apparent in the print, the fault is not ours; so much it is necessary that we say: farther, may not be required. Mr. Wass (who is the owner of the picture), has had the benefit of Mr. Etty's "touches;" and the painter has expressed himself satisfied with the work of the engraver.

#### BOYDELL'S SHAKESPERE.

In the *New York Advertiser* of February 1, an article has appeared under the title of "A Curious Piece of History." The drift of the title is to qualify with the semblance of authenticity, a gross tissue of mis-statements, which might, more justly, be branded with a coarser term.

A Doctor Spooner, of New York, appears to have obtained possession of the copper-plates on which the long series of large prints illustrative of Shakspeare were engraved. They formed what was called the Shakspeare Gallery,—an enterprise undertaken by the publishing house of Messrs. Boydell, so far back as the year 1786. Notwithstanding a very great sale for so extensive a speculation, the profits bore but a moderate proportion to the capital employed. The whole work was completed in 1804, and Parliament then granted an Act to enable the proprietors to dispose of the pictures and the premises in Pall Mall, called the Shakspeare Gallery, by lottery; 20,000 tickets were issued at three guineas each; every ticket, not obtaining a capital prize, was entitled to a print or prints, from the remaining stock, to the value of one guinea.

In making application to Parliament, Alderman Boydell, in a letter read to the House of Commons, says, "I have laid out, with my brethren, in promoting the commerce of the Fine Arts in this country, above 350,000l." This amount was expended in causing to be engraved, 4432 plates, of which 1629 were after Italian pictures, 512 after Dutch pictures, and 358 French pictures; the remainder were a variety of English subjects, including the 170 forming the Shakspeare Gallery.

At the death of Alderman Boydell, the plates were transferred to Messrs. Hurst and Robinson, and afterwards to Messrs. Moon, Boys, and Graves, of Pall Mall. On a subsequent dissolution of this partnership the property was divided; and the whole of the plates, with the remaining impressions, were valued at a very small sum.

Thus far the facts: it is not true, as stated in the *New York Commercial Advertiser*, that Boydell paid a guinea for every design offered, whether accepted or not; the absurdity of such a procedure would be manifest. Among the other misrepresentations, may be named the tale of a 100l. bank note sent privately to Sir J. Reynolds, and that large donations were made by many noblemen of England to carry on the work. Equally untrue is it, that the outlay for the Shakspeare Gallery amounted to a million sterling; and it is gratifying to record that Alderman Boydell never became bankrupt, as asserted, but that he lived to see every one of the 20,000 tickets sold, and, at his demise, left a fortune of upwards of 60,000l.

Another untrue statement is, that all the historical figures in the engravings were copied from authentic portraits; and that every castle and gallery in England was ransacked to furnish them.

A general denial of the truth of nearly every other assertion in this "Curious Piece of History," may have the effect of putting the worthy patrons of Art in the United States on their guard against the proposed circulation, at extravagant prices, of prints from worn-out plates retouched by any hand. Having been "worked" during many years in London, but little of the original engraving is retained upon the coppers, while the small price at which they were acquired, supplies evidence that they were neither worth working or retouching in England. They were in fact sold for no very large amount greater than they would have brought as old copper for melting down—and were not worth much more.

Our brethren on the other side of the Atlantic are as we are—or, to speak more correctly, as we have been—often "victimised" by unscrupulous "dealers" in Art; it is only right that they should be made acquainted with attempts at fraud, to which all who are young in knowledge, though with the best intentions, are continually liable.

We have reason to know that more than one defeated dealer in "Ancient Masters" has left, or is about to leave, England, to "try his luck" in the United States; and we forewarn those upon whom imposition is about to be tried. From all we can learn, there are forged pictures enough continually on sale as originals in all the cities of the Union. We have indeed received some curious revelations thence—quite as monstrous as those to which, from time to time, we have given publicity in our pages.





THE CORAL FINDERS.

ENGRAVED BY C. W. WASS, FROM THE PICTURE BY W. E. W. IN THE POSSESSION OF THE ENGRAVER.

Printed by Becher & Co.

Proof impressions  
on India paper 2/6





## ORIGINAL DESIGNS

## FOR COTTAGES.

THE late Sir Robert Williams Vaughan had on his estate an old house, with which tradition associated the name of Owen Glendower. The building falling into decay, its owner was desirous to preserve some memorial of so interesting a relic, and for this purpose the present Design was adapted to the original chimney shaft. In a country where stone is readily obtained and labour cheap, this style of building may be carried out at comparatively moderate expense, and it is capable of much architectural beauty. Examples in various stages of decoration, from the simple chamfered mullion to the highly-enriched moulded jamb and labelled head, are readily to be found throughout our country; and the laudable desire now existing for the preservation and repetition of similar forms, affords fair hope that the square red brick edifices, with their slated roofs, which under the name of villas or cottages, have within the last century so much disfigured the landscape, will gradually become extinct, and the eye be more frequently gratified by the picturesque outlines of the "good old times."

The Design No 5 appears to present a larger quantity of building than has been exhibited in the preceding subjects, from the whole of the office buildings being on the ground-floor. It consists of a living-room fifteen feet by thirteen feet, having a south and western aspect. This room is entered by a porch on the east side. Behind the room is the kitchen, nineteen feet by thirteen feet, part of the space being appropriated to the staircase, affording access to the bed-rooms, and the under side of the staircase leaving space for a small pantry. A lean-to building against the kitchen is divided into a wash-house or scullery, fitted up with the usual conveniences, and a tool-house and the requisite out offices. The scullery door opens into a backyard.

The thickness of the stone walling would be regulated by the custom of the country, varying from one to two feet, and the masonry, simple in its kind, receives its character from the coped gables and chamfered mullions of the windows and jambs of external doors. The ancient chimney shaft has a base formed into two water tables, above which rises the octagonal shaft, springing from a square pedestal and terminated by a single moulded and embattled cornice, with a neck mould twelve inches below the summit. The octagon is twenty-four inches in diameter, and the chimney seven feet high from the water table. Estimated cost of the building £270.\*

Design No. 6. More simple in description than any of the preceding attempts, the present subject comprises three rooms, with washhouse and tool-shed, &c. attached as a lean-to against the building. It would form a comfortable park lodge for an elderly man and wife unincumbered by family. The living-room, fourteen feet square, is placed in front; and from two doors on the chimney side of the room, a bed-room fourteen feet by twelve feet, and the kitchen fourteen feet square, are respectively entered. The lean-to contains a washhouse twelve feet by eight feet, and a tool-shed, &c. eight feet by seven feet. The whole is on the most compressed scale, but susceptible of much comfort. The roof may be covered with either tile or slate, the material determinable by the style of the mansion to which it would form an appendage. If slate is adopted, the pitch would of course be lower than that shown in the view, but the appearance would be equally picturesque. Additional height might with advantage be given to the rooms, by carrying the ceiling partially into the roof. The estimated cost of this Design is £120.

When it is considered how large an amount of domestic comfort our English peasantry may derive from the careful arrangement of their humble dwellings, and at how little additional cost this most desirable end may be obtained, we feel assured the day is not far distant in which will be manifested the good effects resulting from the increased interest evinced by the "lords of the soil" for the enjoyment and well-being of their

\* The artist has introduced in the back-ground a remarkable oak tree, which in 1836 was standing on the estate of the baronet, at Tyn y Llwn, near Meifod. This tree had been without bark or leaves for the preceding twenty-five years; its girth was twenty-five feet, and round the roots fifty feet; height eighty-three feet.

humbler fellow creatures. Who can pass through the beautiful villages of Stoneleigh, Hampton Lucy, or Snitterfield, without being fully convinced of this fact, and that the good examples there set forth will extend their beneficial influence far and wide. At each turn the spectator is gratified with the appearance of some picturesque cottage, which,

by the aid of judicious improvement in its original features, or by the refined taste visible in the aspect of each new building, gives value to the landscape and encourages that harmless, nay, virtuous sentiment of self-respect in the occupiers, inducing them to devote their spare time to the cultivation of their little garden and the neat and orderly arrangement



of their dwelling. Under such circumstances the frequent inspections or kind visits of the proprietor are both given and received with mutual satisfaction. The habits, the wants, and occupations of the tenant become matters of interest, and are either viewed with complacency and encouraged by commendation, or gently and with discriminating

kindness corrected in points where correction may be necessary. The old are supplied with comforts to meet their declining years, the young stimulated in their onward career, the children provided with education suited to their position in life; and who shall say that out of the care thus kindly bestowed, great blessings will not, under God's never-failing

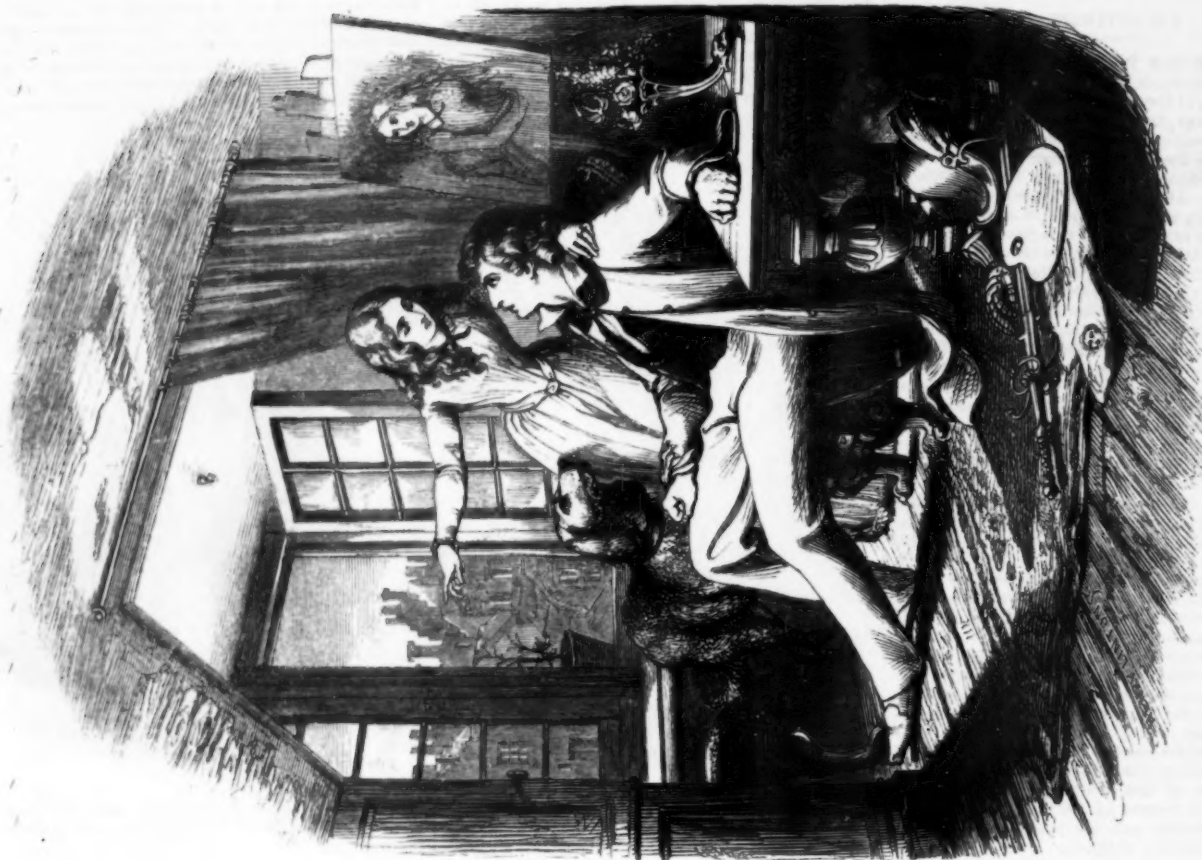


providence, attend a most deserving portion of the community, and our national prosperity be considerably advanced? It is certain that in these most eventful times every aid given to the cottager in the increase of his comfort, and the encouragement of sound religious and moral principles, will be a great advance towards the order and well-being

of society in general. The value of a well-arranged home for the poor man is therefore a more important object than at first sight may be apparent, and is most assuredly an experiment well worthy of trial.

12th March, 1848.

J. G. JACKSON.



MIDSUMMER EVE: A FAIRY TALE OF LOVE. BY MRS. S. C. HALL.

both these engravings are represented the hero and heroine of Mrs. Hall's story. The gentle and dutiful "Eve" of the tale was, indeed, placed under the special guardianship of this accomplished artist. Both the engravings are by Mr. HENRY LINTON.



THE TWO ILLUSTRATIONS CONTAINED ON THIS PAGE WERE DRAWN BY J. NOEL PATON, R.S.A., to whom the volume from which they are taken is very largely indebted; his graceful and powerful pencil having, indeed, furnished a very large proportion of its artistic contents. In



## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRHOLT, F.S.A.

## THE TOMB OF SIR THOMAS GRESHAM.



HE Merchant 'Princes of England!' How much loftier is the sound than that of 'Millionaire,' by which it has become the fashion to designate our monied traders! It recalls to us the great men of History, who, though dealers and chapmen, were the councillors of kings, representatives of the people, and held rule over the empire of the seas; men, great, because their purposes were greater; originating vast improvements, increasing national power, augmenting natural resources, promoting mighty changes for the general good; helping social progress, nourishing intellectual advancement, sustaining rational liberty, and pouring wealth into the lap of public necessity!

There is something almost magnificent in the term—'Merchant Princes!' and it is well to go back and consider what they did, and how they stood, in old times, both in relation to their own and foreign governments; it may be especially necessary to do so now; to permit ourselves to 'halt,' in the course we are pursuing with a rapidity that infers danger, and which, from the multiplicity of objects that flit by us, permits little leisure for that contemplation and repose of thought which strengthen the mind and refresh the spirit; we allow ourselves no space for comparison between 'past and present,' but rush onward,—onward, not unlike the wild huntsman of the poet's dream—pursued by, and following, phantoms! With facilities for accomplishing nearly as much in a minute as it would have taken our grave fur-coated ancestors to get through in an hour, it is well to ponder, and ask if we perform our duties as ably as they performed theirs. Let us, in this spirit, ramble, in imagination, through the Old City; examine its narrow limits; consider its mighty deeds, and recall the doings of its chief of Merchant Princes in the days of Elizabeth.

Lombard Street for centuries has been noted in City history; but the venerable Stow tells us that the 'feat of merchandize' was not exclusively performed there, and complains that the Pope's merchants chaffered there for their commodities; holding 'good markets for their wafer cakes,' sanctified at Rome, and 'their pardons.' This street entertained its name before the reign of Edward II. Thus, it carries us back to the close of the thirteenth century, when with the same freedom of expression that the term 'Indians' is used by ourselves, our forefathers, by the general appellation of *Lombards*, designated the merchants of the four republics of Genoa, Florence, Lucca and Venice. No doubt, we procured many of our foreign luxuries by the primitive mode of *barter*, but this intercourse in due time invented *bills of exchange*, and from such small beginnings arose that gigantic trade, the incalculable results of which now surround us on every side. There must have been rare jostling, and much confusion of tongues amongst the foreign merchants\* in those old times, beneath the walls high and strong, and the deep-set windows of the stately street, at morning-time, when Merchants had no other place of meeting for the despatch of commercial business, until noon, when they retreated to their dinners, meeting again in the evening to form their calculations and talk of their argosies, and debate of the value of Flanders' goods, and discourse of the great influence and mighty power

\* The words *mercator* and *merchant-adventurer* are familiar to many persons, who perhaps do not attach a very definite idea to either term; by the former appellation in remote times was meant any dealer in small wares; but as the commerce of this country became extended, the operations of the merchants assumed a more important character, and the words *mercator* and *merchant* became nearly synonymous. Sir Richard Whittington was a member of the *Mercers' Company*, as was Sir Geoffrey Bullen, maternal uncle to Queen Elizabeth.—*Burgon's Life of Sir Thomas Gresham*.

of the Low Countries, and the riches and marvels of great Antwerp; and speculate (and that in whispers, for it was not considered courteous, or if truth must be told, over safe in those days, to speak too freely of the 'powers that were') upon the royal affairs of the nation. The evil spirit of intolerance was abroad; all men did not consider their souls, much less their lives, in their own keeping; and Elizabeth retained enough of this old feeling to infuse into her nature and her actions a spirit of persecution to the full as bitter as that which stirred her far less famous sister.

Lombard Street is as dingy now as the gravest citizen could desire; and its heavy traffic is rarely interrupted by the aspect of foreign intercourse. The round beaver and shapeless 'paletot' generalise all Europeans; classes and countries are mingled: there is a brotherhood of interests, if not of affections; all are banded in pursuit of commercial gold, rather than commercial glory,—that gold which is the mightiest leveller of all distinctions!—We are jostled by a want of ceremony which reminds us that we are on the 'City side' of Temple Bar. Records on records of the past are, to this hour, hid away in curious chests and old Halls, which the wayfarer, passing through the every-day street-business of London, never dreams of. He sees the traffic and the mart: the great outline of London commerce is spread before him, but he knows nothing—sees nothing—of that which is embedded behind the shops and dwellings of the citizens. He walks over the 'Roman way' by Bow Church, oblivious of all save 'the great bell of Bow'; and the echo of the past is lost amid the rolling of carriages and the still mightier hum of the teeming City. He looks at the grasshopper of the Royal Exchange, and hardly bestows a thought on its noble founder SIR THOMAS GRESHAM—who so bravely laboured for the renown of his city and the glory of his country. And, truly, the rare old Knight is what artists and moralists would call 'a fine study': his deeds are as the jewels of Commercial History. To ponder over the perfectness of a life, not only so actively and so usefully spent, but leaving such records of an enlarged and beau-

tifully constructed mind, is invigorating—and pregnant with the lessons Example teaches. His is one of those 'pedestals' of history which elevate not only a class, but the whole human family; and prove, if it were questioned, that nobility of soul is not bounded by the artificial limits of rank. The Merchant Prince of our good City was a statesman as well as a merchant; he even resided for a short time at a foreign court, in the capacity of ambassador, and both at home and abroad was the companion and correspondent of princes and nobles. Claiming descent from an old Norfolk family, tradition points out the ruins of a once fortified mansion, near Gresham Church, as the residence of his ancestors, who had also another estate nearer

\* Of which traces are visible to this day, in the painted screens wherewith they decorated many of the churches of Norfolk.

† The Bourse at Antwerp, the first structure of the kind in Europe, the great centre of European commerce in the 15th and 16th centuries, within which spacious area Gresham had often trod and thought over the want of such a building for the thriving merchants of London, was built in 1531. The architecture is of that familiar and enriched character, known as the Renaissance, in which the features of the Gothic are almost lost among the fanciful enrichments of the Italian and other styles; and which has induced a late writer to remark, that 'the Bourse is absolutely Moorish in its arrangements and even in its detail.' The open arcade is roofed by intricate and beautiful groining, and is supported by pillars, all of which are covered with minute carving of varied and elaborate design. The population of Antwerp in Gresham's time was estimated at 100,000 persons, and traders from all nations permanently resided there. It obtained its trading eminence by a political quarrel, and lost its position by the same means. In 1482 the port of Sluys was blocked up in consequence of the disputes between the bourgeois of Bruges and the Archduke Maximilian, and the trade, of which Bruges had been

the sea, in the county of Norfolk. Stow tells us, in his 'Survey,' of the liberality of one of his uncles, who was buried in our Lady Chapel, in the Church of St. Pancras, Bow Lane; and though the family found occupation and wealth in London, there can be little doubt that Sir Thomas imbibed much of his knowledge of the Flemish character, afterwards so useful to him, in Norfolk, where, besides their manufactures, the Flemings brought with them the arts of their country.\*

After a lapse of more than three centuries the means of developing the actions of even so luminous a light as Sir Thomas Gresham must be much impaired.

The magnificent Exchange, built upon the model of the one at Antwerp,† has been twice burned down. His noble foundation of Gresham College was provided for in the amplest manner, and to it he devoted his own splendid mansion in Bishopsgate Street. Nor did his generous nature forget, even in the renown that accompanied such gifts, the wants of the poor. He founded and endowed 'certain almshouses.' His benevolence in these acts, testified his sympathy with the whole human race; providing an arena for commerce worthy our great City—a College wherein a just appreciation of the liberal arts should temper and enlarge the merchant's mind, and instruct him in the alchemy of mental wealth—and also an Asylum for the old age of poorer citizens! This great man did not up-spring, as many have done, from the unknown and nameless 'people.' His grandfather was of account in town and country. His uncle, Sir John, obtained for the City, a grant from Henry VIII., of 'the Hospital of St. Mary, Bethlehem,'—so long the great Lunatic Asylum of London; and during his Mayoralty he revived the splendid pageant of the 'Marching Watch,'‡ in itself so gallant an affair, that Stow relates how King Henry VIII. and his Queen, Jane Seymour, 'stood in Mercers' Hall, and saw the Watch of the City most bravely set out.'

Sir Thomas Gresham served his apprenticeship to this distinguished uncle, who was employed by Queen Mary in various confidential foreign missions.§



THE BOURSE AT ANTWERP.

the centre, was transferred to Antwerp, it then became the great European market for all Eastern natural and manufactured commodities, and the trade of England with Spain was entirely accomplished through this Flemish mart. In consequence of the great contest between Spain and the Low Countries, and the disastrous commotions thereupon, Antwerp was pillaged in 1585 by the Duke of Parma's troops, who blocked the Scheldt, destroyed its commerce, and the merchantmen, seeking refuge in other cities, spread its once exclusive traffic into other channels, and Antwerp ceased to be the focus of European trade. It exhibits to this day the glories of its ancient renown.

‡ *Archæologia*, vol. 23, page 593.

§ Stow's mention of this worthy's funeral is very curious. 'He was buried with a standard and penon of arms, and a coat armour of damask (Damascus) steel, and four penons of arms, besides a helmet, a target, and sword; mantles and the crest; a goodly hearse of wax; ten dozen of pensils, and twelve dozen of escutcheons. He had four dozen of great staff torches, and a dozen of great long torches. The church and the streets were all hung with black, and arms in great store; and on the morrow three goodly masses were sung; one of the Trinity, another of our Lady, and the third of Requiem.'

Sir Richard, Sir Thomas's father, was of as much account, though after a different fashion; he was a good deal employed in the home services of state affairs, but had little to do with foreign travel. Cardinal Wolsey on his death-bed bore testimony to the enduring nature of Sir Richard Gresham's friendship; and there is no surer testimony of a noble nature than the extending protection to those who are deserted by the world. His loan to the Cardinal was in truth a deed of gift; for well he knew it could never be returned. The historian of Sir Thomas Gresham accords due honour to his father, ascribing to him the original idea of the

'Low Countries,' then full of riches and of Art; he numbered among his friends the Fuggers, whose history is a romance of liberality and magnificence, winning for them the prouder title of the 'Medici of Germany.' We gather from old writers how these great merchants formed extensive libraries, and collected at large expense ancient MS. of the classics, which they caused to be printed; founded charities, bequeathed libraries, collected pictures, planted gardens, had splendid establishments at Heidelberg, and Augsburg, and Antwerp. Amid the half deserted houses of this once queenly city, they still point out, at least they did so a few years

ago, the *Fuggers huys*. How are the mighty fallen! How countries change! According to an ancient writer, in the year 1385, merchants from *seventeen kingdoms* were established in Bruges. It is extraordinary how people whirl through the Low Countries, glance at the productions of their Schools in painting, note the remains of ecclesiastical and domestic magnificence, and inquire so very little into the history of the period which produced what now are but the ruins of the past; a period it was when England felt it an honour to traffic in the Scheldt—a glorious time for Antwerp, when two or three thousand vessels laden with costly merchandise made their way through the heaving tide of her fine river.\* In those days of her glory Sir Thomas Gresham took up his residence there in the

of the 'Merchant Prince's' homes, still preserves some of the old character so prized in Sir Thomas's youth; the garden retaining its ancient raised terrace walks and turreted walls. He must have felt the change keenly, from the loving reign of the sweet King Edward, to the troubled time of the royal Mary, whose historical repute is a record of the evilness of the age. His faith was then indeed his worldly enemy, and many used it to his disadvantage; and yet it so turned out that in after days Mary trusted him in all things: dark and suspicious as circumstances rendered her, she gave belief to the heretic merchant's wisdom and goodwill; and indeed was in a degree forced to employ him, by the unfitness of others. It is curious to read, among old documents, his letters to the queen, prefaced by 'beseechings' and prayers for 'hir majesties helth,' a report of his progress in liquidating the debts of the Crown, detailing the sums taken up, as well as the names of the Low Country merchants with whom he negotiated, as unceremoniously as if he had been addressing his factor, Master John Elliott. We also find him presenting gifts to the queen on New Year's day (1555), she receiving a 'bolte' of fine Holland, in a case of black leather, and returning him 'oone gilt jug!' But this 'oone gilt jug' was not Mary's only present, for she bestowed upon him, for his peaceful services, the Priory of Austin Canons at Massingham Magna, in Norfolk, and other lands. Yet for all this graciousness, he could not relish the state of affairs in England, cultivating (while he performed so faithfully the business duties he owed his sovereign) the friendship of those English exiled for conscience sake during the persecutions, who were as remarkable for talent as for misfortunes. He might, as in duty bound, faithfully serve his queen, but his affections never could have been drawn to her as they had been to Edward; and we have great doubts if, however he might glory in such a mistress as Elizabeth, he, or any one else, ever felt one spark of the devotion that women inspire—even in those who love them not—for the all-powerful Maiden Queen. But still the change was joyful, and Sir



THE ROYAL EXCHANGE (AS BUILT BY GRESHAM.)

Bourse,\* which others give to one who was his servant, and arrived at great riches and power before his death†. The same idea may occur to many at a time, but the greater glory is due to him who works the project to perfectness. If the necessities of the citizens and the habits of his mid-day life determined Sir Thomas to found the Bourse; to his education at Cambridge may be traced his attachment to the Protestant faith, his taste for literature, and that love of learned men, which distinguished him throughout life. These, operating together, urged the establishment of a College, which, though cramped and despoiled for a long time of its fair proportions by the ill management of the City, was intended by its founder to be of lasting advantage to our London youths,—that they might be able to have instruction without resorting to the far-off Universities.

Sir Thomas Gresham, filling as he did the post of 'King's Merchant,'‡ spent much of his life in the

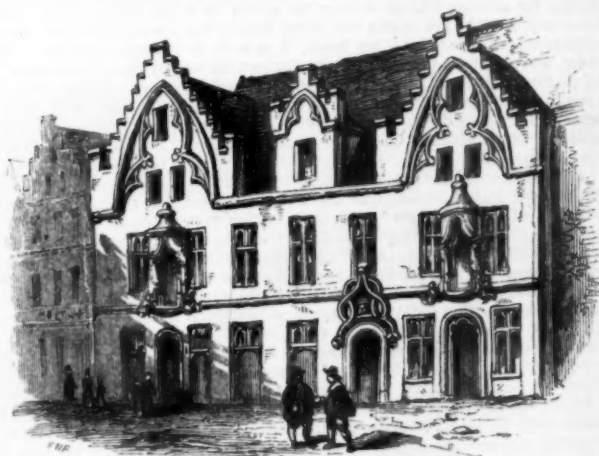
house of the brothers Schetz.† These noble associations confirmed our British merchant in the virtues he inherited, and made him joy in the beautiful and the good. His residence at Antwerp was broken by frequent visits to England, for, during the first two years he served King Edward, he posted from thence to the court no less than forty times. Verily, it was no sinecure to be king's factor!

The collar of gold weighed as heavily as the serf's collar of iron; and Sir Thomas's own letters are excellent proof of the labour he underwent, both in mind and body, mingled at times with repinings at dangers and difficulties, that read like the perils of knight errantry. Edward, however, held his services in such esteem, that, despite his recorded opinion that 'no merchant should have more land than a 100l.' he bestowed upon him Westacre priory in Norfolk, long since a heap of picturesque ruins; while Intwood Hall,‡ another

\* The house occupied by the English merchants at Antwerp is represented above; it was originally the Hotel van Lyere, the residence of the burgomaster of that name, and was ceded by the Antwerpers to the Englishmen in Oct. 1558. It was in this house that Van Lyere entertained Charles V. when he made his triumphal entry into Antwerp in 1520; and here our ambassadors were generally lodged in passing through that city. 'It was hither that the resident English merchants habitually retired in times of disturbance and danger; and here they were confined by order of the Duke of Alva in the memorable outbreak of 1569.' (*Burgon*.) The building possesses much historical interest in connexion with the earlier history of British commerce, and the potent spell of trade must have drawn our Gresham often within its walls.

† So remarkable was the unanimity in which these three amiable men lived, that it was commemorated by a medal struck in 1556, having on one side the armorial bearings of the family (a crow with wings displayed) and representing on the other two crows, an emblem of concord, with the motto, *Concordia res parva crescit*.—*Burgon*.

‡ The cut (on the succeeding page) of Intwood Hall, is



THE ENGLISH HOUSE AT ANTWERP.

copied from that in Mr. Burgon's excellent *Life of Gresham*, omitting another row of palings in front, which obstruct the view. He states, that it was obtained from an ancient oil painting still existing at Intwood, which has now been converted into a modern dwelling. 'Few traces of the old hall at present exist,' he says, 'the garden, however, preserves much of its former character, retaining its ancient terrace walks and turreted walls.' Here, too, the ivy-covered ruins of the red brick porch, which may be seen in the drawing, have been suffered to remain; where, in the spandrels over the door-way, carved on two escutcheons, are found the arms of Sir Richard Gresham (who doubtless built Intwood Hall) and his initials encircling the family crest, a grasshopper. The same initials in a cypher also occur over the servants' entrance, as well as over the door of one of the sleeping apartments. It is only on either side of the garden door, on two shields within the spandrels, that the plain shield used by Sir Thomas Gresham is discoverable, together with those of the Mercers' Company; so that, as might be expected, there remain at Intwood more traces of the father than of the son.' The Flemish style of architecture Mr. Burgon considers 'a circumstance which the habitual residence of its founder at Antwerp would sufficiently explain, no less than the immense number of Flemish artisans which from an early period settled in Norfolk.'

\* A certain measured quantity closely rolled together.

\* The internal aspect of Gresham's Exchange is shown in our cut, and its very great resemblance to that at Antwerp must strike every observer. 'The Tower which arose on one side of the entrance, containing the bell which twice a day summoned merchants to the spot—at twelve o'clock at noon, and at six o'clock in the evening—is observable in both. Equally indicative of its Flemish origin is the style of the shops and upper windows in the English Bourse, which are precisely such as are to be seen represented in views of Antwerp.' (*Burgon's Life of Gresham*.) Norden, in his *Speculum Britanniae* says, 'the form of the building is quadrated, with walks round the mayne building, supported with pillars of marble; over which walks is a place for the sale of all kinds of wares, richly stored with variety of all sorts.' In January 1571, when Queen Elizabeth visited the Exchange, Sir Thomas anxiously appealed to these shopkeepers, 'that they would furnish and adorn with wares, and waxe lights, as many shops as they either could or would, and they should have all those shops so furnished rent free that year.' (*Stowe*.) At that period many of the shops were untenanted. When Hentzner visited it in 1598, he speaks of the 'quantities of merchandise' there exhibited, and its general 'great effect whether you consider the stateliness of the building, the assemblage of different nations,' or the abundance of wares there exposed. The merchants (Mr. Burgon informs us), had been in the habit of holding their meetings within its walls ever since the 22nd of December, 1568.

† Richard Clough.

‡ Agent for the Crown with the trading interest; it was one of the highest importance and trust; inasmuch as it united the duty of raising money for the royal occasions by private loans, with that of protecting and cherishing the sources from which they were derived.—*Burgon's Life of Sir Thomas Gresham*.





Much gratified, we continued our pilgrimage to the new 'College,' by which the Company not long ago replaced the noble mansion left for that purpose by Sir Thomas Gresham. We could not forbear, in accordance with our old habit, pausing to think back, contrasting the very tall, fresh, clean-looking building, now devoted to City 'education,' (if the mere giving of lectures can be so called), with his 'poore house' in Bishopsgate; an extensive mansion, surrounded by spacious gardens, while immediately opposite, the eye reposed on the classic outline of Crosby Place, then in the zenith of its glory, and occupied by one of Sir Thomas Gresham's kinsmen. How completely changed! How suitable for study was the former—how at variance with repose the present site—the whole history of carelessness in the application of the funds of that foundation might cause the very cheeks and ears of the Guildhall giants to tingle; the present building can be considered of value merely as a Theatre for the delivery of lectures: we looked in vain for the noble library absolutely necessary to work out the purposes of the endowment, and only found a few books in the Music Professor's room. A number of closet-like chambers on the same floor are stowed as closely as cells in a bee-hive—each the 'Study' of a Professor.\*



STATUE OF GRESHAM IN GRESHAM COLLEGE.

The lecture arena is all we could desire, and the entrance spacious and handsome. There are two

\* The lectures, with the brilliant exception of Professor Taylor's, are badly attended; probably from the hour at which they are delivered—at or about mid-day. In Sir Thomas Gresham's time, one o'clock was after dinner, and the City youths were in a degree at liberty, until more in the afternoon; but the hours and habits of the people are changed, and evening lectures would certainly collect much larger audiences. Those who have so long violated the spirit of Sir Thomas Gresham's grant, need not hesitate at a change in the letter thereof, when of public advantage.

statues of the First and Second Charles in Roman costume; and the statue we so long desired to see—not certainly, as it should be, at the post of honour—where a niche or pedestal should have been prepared for its reception—but as if it had escaped from the Royal Exchange, to gaze with anger at the newness by which it is surrounded.\* The head and face, the aspect and bearing of this statue—which, according to some accounts, has been so strangely preserved, and according to others, is by no means as old as we would fain believe it, was still so saved from 'perils by fire,' that in old times it would have been exalted as a miracle—is singularly like the portraits. The large thoughtful energetic head, uplooking, as noble heads always do; the full sensitive nostril, the firm mouth, that could smile, yet did so but seldom; the broad chest and firm set neck; the folds of the cloak and the attitude of the lower limbs, are faithful to the character of the 'Merchant Prince'; more so than the portrait mentioned by Burgon,† (who also states that Sir Thomas was lame) the accession of which was recorded in our pages some years ago. But it is most strange that neither here, nor at Mercers' Hall, are there any relics, or MS., or records of any kind that we could hear of, connected with the founder! How do the works of the flesh moulder from off the face of the earth, while those of the spirit remain, influencing and directing, through ages, the movement we call 'Life!'

We hope all pilgrims may meet with as courteous a guide as we did, who answered our questions with so much patience during this part of our City Progress. Parting company, we proceeded to St. Helen's, where Sir Thomas Gresham was



ST. HELEN'S CHURCH, BISHOPSGATE.

buried. Passing Sir Christopher Wren's noble churches, especially 'Bow,' of which he was so

\* The statue of Gresham, which had at an early period been placed near the north end of the western piazza, and which is mentioned as early as 1629, but the date of its original erection is not known, survived the fatal fire of 1666. It was said to have been again erected in the same place, and again escaped destruction in the conflagration in 1838. The statue at Gresham College is this statue, which the last fire spared, but its age is doubtful. The original one is mentioned by many old authors. Hatton, in his *New View of London*, 1708, speaks of the 'Effigy of Sir Thomas Gresham, and the like is also (with fretwork ceiling) above, where the shops are.' The statues preserved at Gresham College are those of Charles I. and II., and Sir T. Gresham. The two kings were placed in niches over the principal entrance to the Exchange from Cornhill. In the lower story of the tower above stood another statue of Gresham. These three statues Brayley ascribes to Bushnell.

† The portrait is a full length, representing Gresham at an earlier age than any other one known. He is dressed in dark clothes, and holds gloves in one hand; at his feet is a skull, above on one side is inscribed, T. Gresham, 1544; on the other, the motto *Love-serve and obey*. The picture was presented by John Thruken, Esq., of Weston Hall, Suffolk, in 1845.

proud, we turned down by Crosby Hall, and came at once upon one of the few places of worship that escaped the great fire of London. Mr. Fairholt's drawing is a faithful miniature of St. Helen's,\* looking, from without, more like a barn with a belfry than a City church; some of the houses that hem it in on every side are old, one or two having the first floor projecting over the trottoir. The front gate was locked, but we entered the church by a side door, close to what appeared to be an extensive wine store; the only person within its walls was, we suppose, a supernumerary pew-opener, who divided her attention between kindling a fire in the vestry, and tolling the bell, at uncertain intervals, for a funeral which she told us was to take place at half-past three. The poor woman's bustle and anxiety to perform 'a divided duty' was in keeping with the incongruity of this strange, but most interesting structure, where the old and the new, the costly and the careless, are oddly mingled.

There is one alabaster tomb,† canopied and carved, which, for perfectness of design and old magnificence, cannot, we believe, be surpassed in London. Another, where two figures of exceeding beauty recline on the top; another, with which tradition has been busy—stating, amongst other things, that the face of its occupant, who built this mausoleum, is covered with glass, and that once every year, during the first sixty years after his death, certain members of the congregation were obliged to go down into the vault and look into the coffin: the face is not covered with glass, and some appointed persons go occasionally into the vault to see that the body is safe; it is not yet dust, but presents a dry and dark appearance to

\* The Church of St. Helen, Bishopsgate, is one of the few London Churches which escaped the great fire. Three years before that event Hatton informs us (in 1708) it had 'upward of 13000. laid out in the repair and beautifying thereof; it was last repaired, and the small tower built in the year 1699.' It is a singularly quaint and picturesque structure; and having many trees about it, and an avenue leading to the church door from Bishopsgate Street, seems scarcely to belong to London, but rather to some small country village. It is but a fragment of the original structure, consisting of a nave and side aisle only. The spot has been sacred ground for ages, for here was a priory of black nuns, founded before the reign of Henry III. by William Basing, Dean of St. Paul's, and another William Basing, one of the sheriffs in the second year of Edward II. It contains a series of antique open seats, a beautiful Elizabethan pulpit, and an exceedingly curious and beautiful series of monuments; among which, those of Sir John Crosby and his wife, the inhabitants of the celebrated Hall adjacent, a building immortalised by Shakespeare's notice,—of Sir John Spencer, Sir William Pickering, William Bond, a friend of Gresham, and *flower of merchants*, as his epitaph tells us, and his son Martin, who was 'captain in the year 1588 at the camp at Tilbury,' with many other London worthies,—would, even in the absence of Gresham's tomb, supply enough to interest a thoughtful visitant.

† Sir William Pickering's.

‡ Thomas Bancroft.



those who, either from duty or curiosity, disturb the quiet of the grave.

There are abundance of tombs of different periods, but almost all handsome, and of great expense; and curious tablets against the walls, and a row of the peculiarly shaped *Misereres*, varnished into light oak, leaning against a white-washed wall—a great deal of space wasted, as if the congregation was not sufficient to fill the church, robbed, as it is, of its fair proportions—the highest of all high pews clustered together, and then breaking off abruptly, and leaving spaces between them and the monks' seats; bits of painted armorial bearings stuck in an ocean of white glass, giving the windows a patchy appearance; and all this beneath a low barn-like roof springing from arches.

The traveller might expect to find such a quaint building in the far-away country parts of England, in the centre of some old village,—but certainly not so close to City traffic, that one window of Crosby Hall looks over the quiet church-yard, where, even at this early period of the year, the trees, anticipating summer in the warm and sheltered atmosphere, have commenced putting forth their buds. But the great attraction to us was the tomb of Sir Thomas Gresham; Mr. Fairholt has rendered it without its protecting rails\*, which rails the pew-opener, assured us, were not necessary; 'for what harm could happen that tomb more than others?' The first sketch the artist made of the tomb embraced the mural monument of William Bond, a great friend of Gresham's, who occupied Crosby Place until the time of his death, which occurred in 1576. He was, according to his epitaph, '*flos Mercatorum*,' a merchant-adventurer, most famous, in his age, for his great adventures both by sea and land;† and, almost all the monuments, mural

kitchen, and being taken up, was found speechless and presently dead\*.

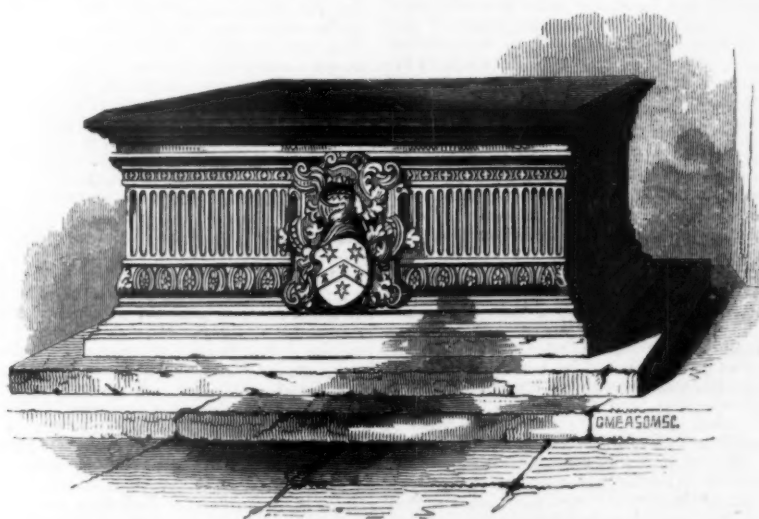
The remains of this 'great patriarch of commerce and commercial finance,' were placed within the costly yet unambitious altar-shaped tomb, which he himself had prepared for them in the eastern corner of St. Helen's Church on the 15th of December, 1579. Until the year 1736 it bore no inscription; and Pennant observes, 'that so great a name needed not the proclamation of an epitaph.' Nevertheless, we think those did wisely who, copying the following words from the parish register, caused them to be engraved on black marble, and inserted on the top of the tomb.

S<sup>r</sup> THOMAS GRESHAM, Knight,  
Bury'd Decem<sup>r</sup> the 15<sup>th</sup> 1579.

The rest of the monument which covers the ashes of a man whose reputation is not confined to England, is of richly wrought alabaster, sculptured on every side with the armorial bearings of Gresham, the escutcheons on the north-eastern and south-eastern sides impaling Fernely. Its very incongruity and quaintness renders this venerable church a fitting resting-place for the right noble citizen. And it would be well if our modern 'millionaires' reviewing their own deeds beside the tomb of this 'Merchant Prince,'—surrounded as it is by quaint records of his former friends and neighbours; men not only remarkable in their time, but who have left more enduring traces of themselves than tombs of brass and stone—would remember that,—

—"when our souls shall leave this dwelling,  
The glory of one fair and virtuous action  
Is above all the 'escutcheons on our tomb,  
Or silken banners over us!"

The progress of the 'millionaires' of these later



SIR T. GRESHAM'S TOMB.

or otherwise, record some honoured name of those whom Gresham numbered among his friends.

He himself was suddenly cut off by a fit of apoplexy, when he numbered only sixty years,—according to Holinshed, on Saturday the 21st of November, 1579, 'between six and seven of the clocke in the evening; coming from the Exchange to his house (which he had sumptuously builded) in Bishopsgate Street, he suddenlie fell down in his

\* The costly yet unambitious altar-tomb of Sir Thomas Gresham, as Burgon aptly terms it, is in the north eastern corner of the church. It stands on two steps of stone, and is richly sculptured in alabaster. The original railing was light and tasteful, it had decayed; and a modern one has been substituted, which is heavy and bad, and completely hides all that is worth seeing. The tombs around are nearly all of Gresham's friends, 'with whom in death he was not divided; he sleeps amid those he loved.

† Burgon mentions some curious entries in the Churchwardens' accounts preserved at St. Helen's, commencing as early as 1565, but the notices touching Sir Thomas Gresham are few. The names of Bond, Pickering, Pollard, Cesar, Read, and Spencer, perpetually occur throughout its pages; the same register also mentions "Thomas Morley, musician"—and records the existence of the family of Paul Vanderweide, Dutch Picture-maker."

days, has been rendered remarkable by the multitudes whom vain speculations have urged on to ruin. The good that has been done has sprung literally from the 'people';—here, from an humble individual founding a Charity by the power and goodness of his own mind—there, by an Institute commenced and supported by simple-minded men zealous for improvement. Again, as in the case of the 'Savings' Banks, by a woman†, eager to accumulate and protect property for those whose wealth, if it grows, must grow from small savings:—as in the 'Temperance Reformation,' from the labours of a humble priest; or, as in the 'Shelter for Foundlings,' by the efforts of a rough sea-captain; or in the 'Benevolent Fund,' by

\* His son Richard died in 1564. Anne Gresham, his natural daughter, was said to have been born at Bruges. It is no small credit to Lady Gresham that she received and treated her as her own child, while her father made her all the reparation in his power, by bestowing on her the advantages of a careful education and an ample dowry. She married into a family of high distinction, for she called the great Lord Bacon brother. She was probably dead before the date of her father's will, since it is silent respecting her.—Burgon.  
† Priscilla Wakefield.

the exertions of a poor miniature-painter. The list might be so prolonged as to include almost all the great and true Charities of modern days; while the best of our flourishing Institutions may for the most part be traced to sources equally obscure, and, to all human seeming, powerless. It is too generally the curse of our age to plant money that we may grow money; not with a hallowed memory of the Divine injunction—

'To do good and to distribute, forget not; for with such sacrifices God is well pleased!'

but for that power which rarely or never worketh contentment; and is not unfrequently associated with a terrible shadow that parts not—even at the brink of the grave.

If biography be 'History teaching by Example,' that of the great and good Sir Thomas Gresham may not be lost in this Utilitarian Age; how many even now, two centuries and a half after his death, are nourished by the corn he garnered!

#### ASYLUM FOR AGED GOVERNESSES.

Mrs. S. C. HALL acknowledges with much gratitude the large sympathy by which her applications on behalf of this much needed Asylum have been responded to. To the editors of several Provincial papers who have extracted her "Appeal," and thus given it an increased circulation, she feels deeply indebted; and only regrets that some of her kind, though unknown correspondents, had to wait for the "Silver Collecting Cards," of which she has now an abundant supply.

The Bazaar will not be held until the first week in June, so that the friends of "Aged Governesses" have still two clear months to work for their cause. It only takes two days to revolutionise a kingdom,—what then may not be effected in two months? Where there is a lack of personal means, well arranged and continued exertion will enable the considerate to provide a safe shelter, not only for those to whom they are individually indebted for education, but for those who grow old while educating their children's children! It is one of the high privileges of genius to be in advance of the Age in which it lives. It is the still higher privilege of God-like Charity to provide against the evils of the Future, and save that Future from miseries which accompany the Present.

Every day—every hour teems with instances of the great necessity that demands a Refuge for the aged disseminators of the knowledge we so dearly prize. It is sufficiently painful to read the printed Reports of the Governesses' Benevolent Institution, but it is still more grievous to find that applicants cannot be sufficiently relieved.

Some kind correspondents inquire what sort of articles are the most likely to be of use? Everything helps. Infant clothing for the poor performs a double charity; and surely ARTISTS will devote their pencils to the forwarding of so good a cause. Already the Committee are rich in promise. To many anonymous donors Mrs. Hall has no other medium than this Journal of returning her cordial thanks.

In truth, a cause more sacred could scarcely be advocated even in these days when Charities, public and private, are so rife. Happily it has found advocates; and there can be little doubt that time will see this Asylum aiding and consoling many. Hereafter, we may be justified in giving publicity to some of the sad cases that have been laid before us: they are such as cannot by any possibility meet the eye of the world through ordinary channels; for to the sufferers, generally, "Appeals" would be a heavy augmentation of suffering. Now and then, however, a terrible necessity makes them heard; witness the case of that unhappy but high-minded lady who very recently perished of want—having paid her rent with the few shillings she possessed, and died of absolute hunger on the very day the receipt was signed. No one would have known this melancholy tale, but for the Coroner's Inquest. It will be easy to believe that many such are occurring daily in the Metropolis—where, in the "peopled Desert," a life may be sacrificed which thousands would have eagerly rushed to save.

It is hoped the readers of this Journal will not consider as lost to them the column that earnestly and imploringly advocates this great and true Charity—THE ASYLUM FOR AGED AND DECAYED GOVERNESSES.

### THE TRIAL OF THE SOCIETY OF BRITISH ARTISTS.

THE trial of the late Keeper of the Gallery of the SOCIETY OF BRITISH ARTISTS, has resulted in an exposure very painful and very humiliating; and certainly of such a nature as to place the Society in a position of imminent peril; it has been injured not by a mere hired servant but by its principal officer—the Treasurer; as, however, he has ceased to occupy that position and has, indeed, retired altogether from the Society, of which he is no longer a member, we abstain from such remarks as would otherwise have been imperatively called for. He has endeavoured to explain his evidence at the Old Bailey—to show that his act in selling a copy to the person who bought the original, and the original to him who had ordered a copy, arose from mere thoughtlessness, and could have been in no way advantageous to him; and he has endeavoured to remove an impression, that he meant to charge artists generally with a similar practice. At best, he was guilty of gross imprudence; but as the consequences have been fatal to him, and he has paid a terrible penalty for his offence, we have no desire to augment his punishment:—

“Tis a cruelty  
To load a falling man.”

Our principal task in dealing with this affair, however, is to protest against the unwarrantable assertion of Mr. Clarkson—an assertion opposed to fact—and which it is highly discreditable to him to have made. Old Bailey practice is not very favourable to a knowledge of artists and the Arts. Happily, cases in which they are at all interested rarely come into Court; but it was the duty of the barrister to have informed himself on the subject before he dared to convey a sweeping insinuation against a profession entitled to all confidence and worthy of all honour. In his cross-examination, with a view to elicit the transactions in which some of the members of the Society of British Artists had been engaged, he informed the Court that “his object was to let the public know the practice of these Art Societies.” Now, even as regards the Society which may be said to have been, more than the fraudulent Keeper, under trial, there was no evidence to prove dishonest dealing. One or two men among the members may have been guilty; but the majority are as incapable of fraud as any member of the Bar—whether he exercise his calling at the Old Bailey or in the Courts of Equity; while there are other “Art Societies” as free from suspicion of taint, as any peer who ever wore ermine, or sate upon the woolsack. It is not to be borne that ignorance should circulate a calumny unchecked; and Mr. Clarkson owes an apology to the profession—which no man of just and honourable feeling ought to hesitate to pay—freely and at once. With reference to the Society of British Artists, we warn them that some strong measures are absolutely needed to prevent their ruin, which we should regard as a national calamity. They must convince purchasers that frauds cannot again occur—that the wrong-doers have been punished—that buyers may trust to the good faith of the Society; and they must determine instantly to expel any member who is guilty of the mean and discreditable—if it be not absolutely dishonest—practice of asking one price while determining to take another, a practice expected only in itinerant orange-sellers and dealers in cast-off clothes. We have more than once exposed and severely commented upon this reproach of the Society in Suffolk Street. Mr. Clarkson said he had five-and-twenty such cases enumerated in his brief; they were of course furnished by the prisoner Wrixon, but most of them had been notorious previously; and some of them were so monstrous, as to be almost incredible, without the absence of positive proof.

The Society of British Artists is powerful for good; the arrangements they have recently made for aiding and advancing Art-education have been highly creditable to them; but all their efforts will be in vain unless they take some steps to induce conviction in their fair dealing. Some such steps, we understand they have taken; and others we believe they are about to take. They must lose no time in giving them ample publicity. They have we understand appointed as their Treasurer, J. F. Tennant, Esq., an excellent artist, and a gentleman of the highest character.

### MR. MARSHALL CLAXTON, AND THE UNITED SERVICE CLUB.

WE have heard with astonishment and indignation of circumstances which have arisen out of the presentation of a picture by Mr. Marshall Claxton to the United Service Club. The correspondence between the parties is before us; and we cannot contemplate, without very great surprise, the extraordinary deficiency of common knowledge displayed in the letters which have come from the Club in reference to this unfortunate presentation. The picture in question is that contributed by Mr. Claxton to the Exhibition at Westminster Hall, which was opened to the public last summer. The subject of the picture, it will be remembered, is “The Burial of Sir John Moore;” who, it is scarcely necessary to state, was killed at Corunna. The size of the work is fourteen feet by ten; it contains many figures, and is a production of which we took occasion to speak favourably when it was exhibited. No such picture could be painted without great expense, and very many months of hard labour. Before the removal of the picture from Westminster Hall, Mr. Claxton determined to present it to the United Service Club, and addressed a note to that effect to the Secretary. The acceptance of the picture was signified to Mr. Claxton in two letters, one from the Secretary, and another from Major Shadwell Clarke, the Chairman of the Committee, before whom Mr. Claxton’s liberal and disinterested proposition was laid. The note of the latter gentleman accepted the work in the name of the Club, and conveyed to the artist their full and just appreciation of it. After the removal of the picture from Westminster, and its suspension in the library of the Club House, Mr. Claxton received a letter requesting a key, which was supplied, and he at the same time offered to correct the portraits if the Club possessed any authentic likenesses of the officers represented. Members of the Club suggested alterations in the picture, which Mr. Claxton agreed to make, and the temporary use of the room in which it was placed was conceded for that purpose; and in order that the alterations should be effectively made, Mr. Claxton met Major Shadwell Clarke at the Club-house, when many changes were proposed, which were agreed to on the part of the artist, who was preparing to effect the alterations suggested, when he received a communication from the Secretary, in which it was stated, that the closing of one of the rooms of the Club would so seriously inconvenience the members, that the Committee to whom the matter was referred, desired that the picture should be removed for the purpose of correction. After some further correspondence, it was determined that a room should be taken in Newman Street, which was accordingly done, and thither the picture was removed, and the proposed changes at once commenced. The rent of this place in Newman Street was to be paid, be it understood, by the Club; and it was removed thither because the studio of the artist was not sufficiently large. In order that the alterations of the work might be clearly comprehended, a sketch of the new arrangement was sent to the Club, together with the original sketch of the picture. It was now proposed to Mr. Claxton to hang it in the billiard room, as the entrance of so many visitors who came to see it was a source of inconvenience. On the part, however, of the artist, this room was objected to, as doubtless the light was insufficient, and the position altogether disadvantageous. The proposed corrections were in progress when Mr. Claxton received a note from Major Shadwell Clarke requesting an interview, in which it was intimated to him, that some members of the Club had so strongly objected to receive the picture, that it was proposed that the artist should be requested to receive it back again. No reason whatever was afforded, either upon this occasion or subsequently, save only that some of the members disliked the subject, and objected to sit in the room with the picture of a dead body! What would we not give to learn the names of the member or members of the United Service Club who quail at the picture of a “dead body.” Can any term of contempt reach the depth of humiliation into which any man plunges by an admission like this? In a letter of December 4th, Mr. Claxton writes to the Club, stating that “some members whose names are not mentioned to me, object to sit in the room with such a gloomy subject, and disliked the sight of a dead body even in a

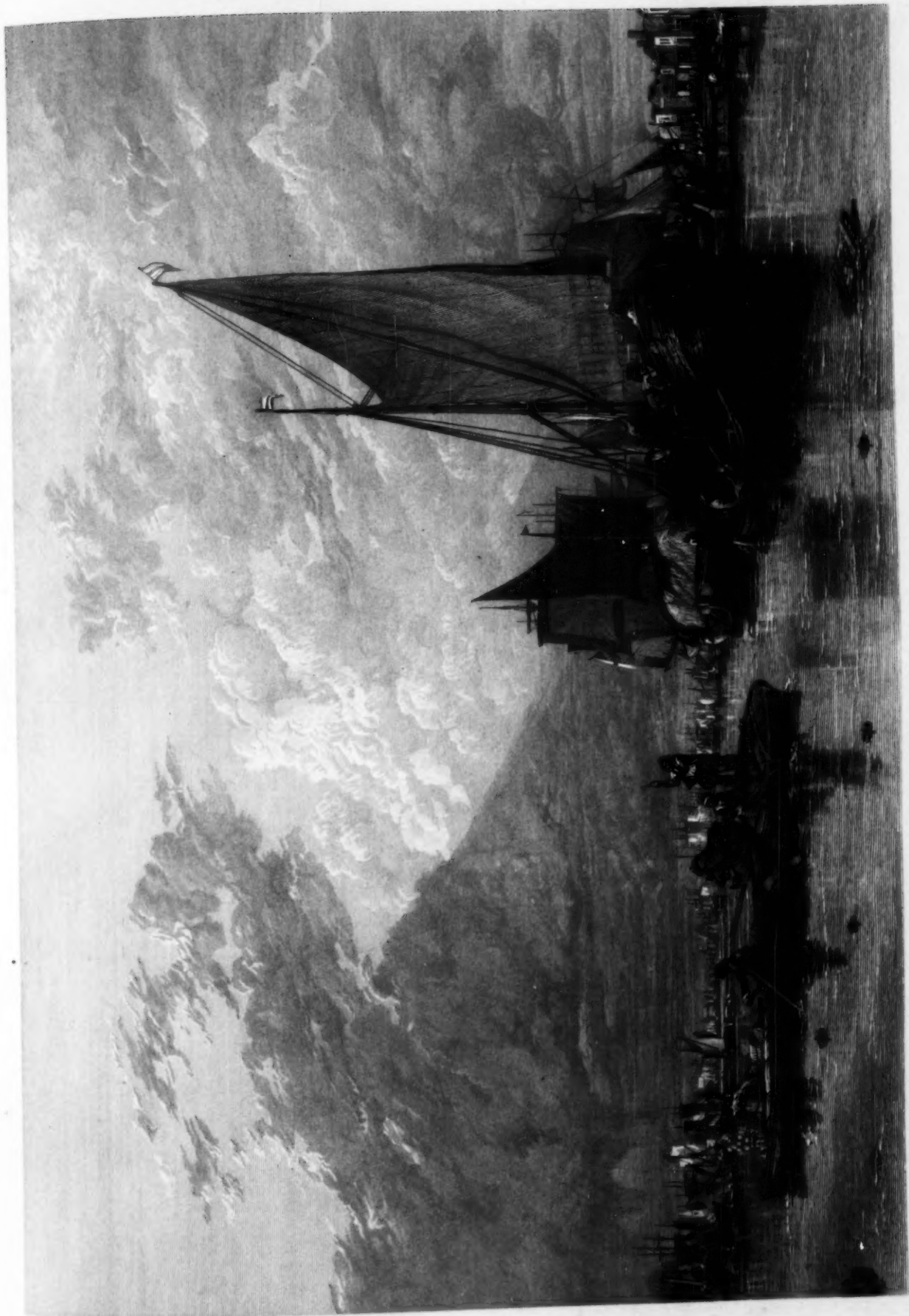
picture.” As we quote from the letter sent to the Club, there cannot be a doubt of its truth. After this, Rear-Admiral Bowles called upon Mr. Claxton, and announced to him that a general meeting was summoned to consider the matter. This gentleman counselled Mr. Claxton to “leave himself in the hands of the Club,” and at the same time promised to exert his influence to have the picture suitably hung in Chelsea Hospital. It does not, however, appear that Admiral Bowles fulfilled this promise, and it would seem, from the correspondence, that Mr. Claxton considers that such promise was made to induce him to place himself at the mercy of the Club. The result was the final rejection of the picture by the Club; and the payment, by them, of the expenses incurred for the room taken in Newman Street for the purpose of adapting it to the enlightened tastes of the Club. This method, however, of terminating the matter was not satisfactory to Mr. Claxton, who, having consulted his friends, was counselled by them to make a claim for expenses, loss of time, &c.; the picture being rendered useless now for any Institution. This claim having been advanced was met by the Club by the payment of 75*l*. “But,” says Mr. Claxton, “I do not consider the payment of my expenses as by any means exonerating the Club from a charge of the greatest injustice; I have, through their unhandsome conduct, suffered a positive loss of the picture which cost me 150*l*. to paint, and which is now utterly useless. At present, the loss falls upon me, while, at the same time, I am not, even by the Club, accused of failing of success in making the alterations or of misunderstanding the purport of the verbal engagements to which I unfortunately trusted.” Into the whole of the details of this transaction we have not space to enter; but we have stated the case in brief, and it tells infinitely, in all its bearings, against the Club—who do not seem to understand, that Artists are usually treated as gentlemen in societies where intellectual culture is acknowledged. The tone of the letters of the Club is now *soldatesque*—savouring of the style of the orderly-book—now offensively condescending. They may not have heard the opinion of Henry VIII., whom they may know to have been a kind of ogre, but withal a man of finer sense than any that we can hear of as members of the United Service Club. Of one Hans Holbein they never can have heard—it is not in their way. This Hans was a painter, who being once insulted by a courtier, complained to the Blue-beard Henry, who immediately expressed himself to the effect that he could make or unmake any number of upstarts such as the courtier, but could never make another Hans Holbein. An accomplished painter is as much superior to a soldier with mere military accomplishments, as mind is superior to matter. We are astonished that in the present day such a total want of the appreciation of Fine Art should exist, as may be observed in the observations of the United Service Club on the picture presented to them. They first accept the picture, which is to be altered to their wish; it is proposed then to cover even the face of the dead hero; and lastly, they cannot endure a picture of a dead body. Unfortunately we do not know the names of the gentlemen who have offered this valid objection. They all of them know how little is necessary for military qualification, but they know not how much is demanded for any degree of success in Art.

### THE POOL OF THE THAMES.

PAINTED BY SIR A. W. CALLCOTT, R.A.  
ENGRAVED BY W. MILLER.

THE picture from which the subjoined beautiful engraving has been taken, is one of the largest and best painted by the late Sir A. W. Calcott, an artist whose department was pre-eminently that of English landscapes. The subject is selected from the “Pool of the Thames,” the highway of commerce, wherein ships of every flag, laden with the produce of all lands, sail to and fro—a moving forest. The materials which make up the picture have been well selected and judiciously disposed, the two principal groups balancing each other in a manner that renders the whole highly effective. The original is one of the gems of British Art in the collection of the Marquis of Lansdowne, to whose kind courtesy we are indebted for permission to introduce the print into our work. It has received ample justice at the hands of the accomplished engraver.





THE POOL OF THE THAMES.

ENGRAVED BY W. MILLER, FROM A PAINTING BY SIR A. W. CALCOTT, R.A.

IN THE COLLECTION OF THE MOST NOBLE THE MARQUIS OF LANDOWNE.

PUBLISHED EXCLUSIVELY IN THE ART-JOURNAL.

*Proof in  
India Paper 5s.*





## THE ART-UNION OF LONDON AND THE BOARD OF TRADE.

THE Society is about to issue a pamphlet containing the "Correspondence relative to proposed interference with its Plan." As we have already published many of the more important details, we may limit our present notice to those parts of the correspondence which may be described as definitive on the one hand and conclusive on the other. Subsequent to the interview which took place on the 25th February, between eleven members of the Committee, and Mr. Labouchere and Mr. Lefevre at the Board of Trade, when—

"Mr. Labouchere stated his willingness to abandon the proposed tax of ten per cent. on the amount of subscriptions, and any interference with the annual engraving, but said that he was not disposed to give up the principle of the selection by the Council of the higher prizes at least, as low as 70*l.* for example, and requested that the Council would consider whether they could suggest some arrangement with this view,"

the Committee met, and unanimously passed the following resolution, which they transmitted to the Board of Trade:—

"That the Council, having considered the communication which took place at the recent interview with the President of the Board of Trade, respectfully beg leave to state it as their confirmed opinion, that so material a change in the constitution of the Society, as to take away the selection of the pictures from any of the prizeholders, would be most injurious to the Art-Union; and they trust that the Board of Trade will leave unaltered a principle which has been the basis of the success of this Society."

Soon afterwards, the Committee received a communication from the Board of Trade, informing them, that—

"In pursuance of the powers reserved to them by the Charters of the 'Art-Union of London' and of the 'Association for the Promotion of the Fine Arts in Scotland,' and by the Rules of the other Societies hereinbefore mentioned (those of Dublin, Manchester, Birmingham, &c., &c.), my Lords are pleased to make the following general Regulations, which are to be applicable to the two Corporate Bodies and to the other Societies hereinbefore mentioned, except in so far as the same may hereafter be qualified by this Committee, or by any other Committee to which the consideration of subjects relating to Art-Unions may at any time hereafter be specially referred.

"REGULATION I. That from and after the time named for this Regulation to come into force, the selection, in the first instance, of Works of Art, to be afterwards distributed as prizes, shall be intrusted in each Art-Union to a Committee, constituted in such manner as shall be decided on by the subscribers in each case.

"II. It is left to each Art-Union to decide for itself in what manner the Works of Art so selected by the Committee shall be afterwards distributed among the prizeholders. The mode adopted is, however, in each case, to be subject to the approval of the Board of Trade.

"III. The Committee of Selection, or other body intrusted with the office, is not to be required to choose the Works of Art from any particular Gallery or Exhibition.

"IV. The above Regulations are not to be binding upon any Art-Union until the distribution of prizes for the year 1848 has taken place, and they are not to apply to that distribution.

"V. Any Art-Union desiring to effect gradual changes in its system or constitution, in order to bring it into harmony with that prescribed in these Regulations, is at liberty to present a plan for that purpose to this Board, and this Board will, if it approve the plan, suspend the Regulations as regards such Art-Union for a period of three or four years, as may be necessary.

"VI. Should the special circumstances of any Art-Union to which these Rules are applicable, render a modification of them expedient, my Lords will take the case of such Union into consideration on a proper representation being made.

"VII. This Board does not, by issuing these Regulations, waive its right of making such further Rules as it may at any time think proper with respect to any of the Art-Unions to which these Regulations apply."

These "Regulations" were accompanied by an announcement to the effect, that the Board of Trade had enacted additional Bye-Laws for the government of the Society; and these they have called upon the Committee to adopt.

"In conformity with the Minute of this Committee respecting the regulations of Art-Unions, and by virtue of the authority reserved to them by the Charter of the Art-Union of London, the Lords of this Committee have made the following Bye-Laws, in addition to those transmitted to them by the Council of the Art-Union on the 12th of April, 1847.

"ADDITIONAL BYE-LAW I. In the annual distribution of prizes for years 1849, 1850, and 1851 respectively, a certain proportion of the prizes distributed shall consist of pictures, drawings, sculpture, or other works of Art, previously selected by a Committee, appointed in such manner as a General Meeting of the Members of the Society shall decide, or, in default of such appointment, by the Council for the time being, or a Committee thereof; and in the distribu-

tion for the year 1852, and in all subsequent distributions, the whole of the prizes distributed shall consist of works previously selected in manner aforesaid.

"II. The proportion of prizes to be previously selected in the years 1849, 1850, and 1851, and the mode of distributing the prizes so selected in those or any subsequent years, shall be decided by a General Meeting of the Members of the Society, to be held at least three months before the annual distribution for the year 1849, subject to the approval of the Board of Trade, or of any other Committee of the Privy Council to which the consideration of Art-Unions may at any time be referred."

It remains to be seen what plan the Committee of the Art-Union of London will now pursue: upon this essential point we are not informed; we believe, however, they have not yet determined whether to succumb or to resign in a body. The latter is by no means improbable; and if so, it will not be unsafe to prophesy the downfall of the Society.

We must protest against the perfectly unconstitutional course adopted by the Board of Trade: their's is a most unwarrantable interference with private rights. The Society is in no degree responsible to any body—except the body of subscribers—for any of its acts, provided they be not opposed to the letter or spirit of the Charter under which their proceedings are now conducted. The Secretary of the Board of Trade might just as reasonably command us to issue two prints instead of three with each number of our Journal, as order the Society to apply its funds in any way of which they and the subscribers disapprove. The Board of Trade has, in fact, been guilty of an act of utter tyranny; and it remains to be seen what steps the artists will take formally to protest against it.

We are not considering the question whether the mode of selecting pictures by a Committee, or permitting prize-holders to select for themselves, be the wisest and best for Art. On that point, we confess we have always entertained serious doubts, and we cannot see the difficulties which the Committee of the Art-Union do see; but the Committee must be better judges than we can be—far better judges than "My Lords" of the Board of Trade: and they have stated in the strongest terms their conviction, that the proposed alteration will essentially cripple, if it do not entirely destroy, the Institution. They are entitled to be considered as authority beyond dispute, upon a matter concerning which they have all the information to be derived from long experience and a thorough acquaintance with the subject in all its bearings. They have borne the heat and burthen of the day; encountered and triumphed over all the annoyances which in the view of some subjected them to legal pains and penalties; brought the Society to a high and palmy state; contributed large and liberal aids to Artists, and undoubtedly advanced the cause of Art in these kingdoms. And it is really too bad that they should be subjected to ordinances opposed to all the principles of Freedom in a Free country.

Their labours have been at all times irksome; in a great degree thankless: they have worked without the remotest thought of recompense; and now, when toil had secured success, they are to be upset by parties whose interference is unreasonable, unnecessary, and unconstitutional.

The question, we repeat:—what will the Artists do?

We believe that my Lords and the Secretary of the Board of Trade (a gentleman highly esteemed and respected, and by no means a low authority concerning Art generally), will not be indisposed to listen to such a protest as the artists may make against these Regulations; indeed, Mr. Lefevre, in his letter which conveys its Resolutions to the Committee, expressly says—

"I am, however, to repeat, on the part of the Committee (of the Board of Trade), the offer to entertain and consider any proposal of that nature which the Council (of the Art-Union) may hereafter see fit to make: and I am, generally, to invite the Council to make any suggestions which may occur to them for the purpose of obviating as much as possible any inconvenience which might arise from the present alteration."

And if the artists think with the Art-Union Committee that these Resolutions will be prejudicial to their interests and prospects, it will be their duty to make an earnest and resolute move for their protection. They cannot expect the Committee to fight their battles, unassisted; they cannot look for continued exertions in a body of men who, be the issue what it may, can obtain no advantage for themselves, but who work entirely for the good of others.

## SOCIETY OF ARTS.

### EXPOSITION OF BRITISH MANUFACTURES.

ON March the 8th, the rooms of this Society were, for a second time, opened; exhibiting select specimens of recent British Manufactures and Decorative Art, and it gives us no small gratification to perceive, in the general character of the works thus laid before the public, a considerable improvement, with regard both to design and execution, upon that which former collections of a similar nature have displayed. An effort is shown to effect something of higher order and more consistent motive than used to be even thought of; and, although we cannot perfectly sympathise with one-half of the examples exhibited, we certainly feel that an advance has been made towards a proper union of the Useful and the Ornamental in Decorative Art—an attainment which ought to be the constant aim of the Manufacturer.

The Society of Arts is of long standing, and has been, heretofore, treated with the respect usually paid to worthy old age; of late years, its approaches to senility have been somewhat more than suspected; when suddenly it casts off the semblance of decay, and assumes in its stead the character of juvenile enthusiasm—perhaps approaching impetuosity. It has undertaken, within the last two years, to carry out in practice the apparent intention of the Government School of Design; has offered an extensive series of honorary "gratifications," in the tangible form of small sums of money for successful ornamentation of a multitude of articles; and has attempted, by an Exhibition, to bring forth the claims of artistic lithography in England. Besides giving two exhibitions of manufactured articles dependent on artistic design, a further plan is developed to form a National Gallery of British Art, by the profits of an exhibition of pictures by native Painters.

These undertakings must be acknowledged to be highly meritorious; and would become infinitely more important if the Society were capable of conducting them to a successful result; the whole, or any of these objects, are, however, beyond the ability of any association of gentlemen to effect. It requires far more extended means and authoritative influence than can be wielded by a Society which has just emerged from an idle patronage of Art by a yearly parade of silver palettes and medals to the young scions of their households for "trifles" of no conceivable value.

Having already recorded our belief in the integrity of motives of the Society, and paid due homage to its fostering plans, it becomes necessary to point out the reasons why it may be unable to fulfil the high and enlarged mission it has undertaken. The small number of exhibitors, only seventy-two persons, or manufacturing firms, who have contributed to form the present Exposition of British Industrial Art, form but the fragment of a mighty mass; and the collection can only fairly be viewed as samples of the productions of this restricted number, instead of presenting anything pretending to be either general, universal, or national. So far the Society has, in perfect honesty, designated the exhibition to be comprised of select specimens of British Industrial Art.

The greatest restriction upon the Society's enlargement of purpose, will always be the circumscribed space they can appropriate—very small in comparison with the noble halls accorded to the Manchester Exhibition in 1845, or with the superb saloon formed in Covent Garden Theatre by the Anti-Corn-Law League. In the course of a few weeks, the Polytechnic Institution in Regent-street will supply a much greater range of room to a similar experiment; and the noble gallery, lately occupied by the Chinese collection, also promises a rivalry in displaying the industrial and artistic productions of native skill.

It can be only an appeal by the highest executive powers of the Government, officially promulgated, that will ever give to us a fair, just, and liberal estimate of our manufacturing industry.

The Governments of the nations of the Continent are, in this respect, much in advance of our own—they have well understood the influence such an Exhibition exercises on the community, not merely by the creation of wealth, as a grand element of national prosperity—or in promotion of true benevolence by adding fresh demands on the workman's labour; but by morally elevating the manufacturer and artisan to high rank as missionaries

of civilisation by the application of science or exercise of manual skill.

The Society of Arts is understood to have made a suggestion to the President of the Board of Trade that may lead to the obtaining a LOCALE of sufficient space, and it has been proposed to erect some occasional constructions in Trafalgar Square. Any one who has seen the great Exhibitions of Paris in 1844, or of Brussels in 1847, would smile at the space afforded on this spot. The temporary erection for the first-named Exhibition in the *Champs Elysées*, covered an area fully equal to that of St. Paul's Cathedral, and received the deposited offerings of upwards of four thousand manufacturers. The immense number of contributors that Great Britain could bring forward, would require an edifice that could be constructed nowhere in London, with an ample area, but in Hyde Park. The undertaking would be worthy of the Government; nothing else would inspire confidence that honourable rivalry was alone intended; and that in elucidating on a grand scale the multitudinous ramifications of industrial power, all private and personal considerations would be absorbed in union for general good.

The present Exhibition of the Society of Arts can only be considered—in reference to the capabilities of England—as a moderate ware-room, in extent surpassed by many “shops” in the Metropolis. The stores on its shelves and counters will both instruct and please; and some of the seventy-two exhibitors will meet a recompense for their exertions by increased circulation of their various productions. But it is only just to lay considerable stress upon the zeal and activity manifested by the present official managers of the Institution; and to rejoice at the beneficial change that has been effected for its welfare, and to promote the interests of the classes of whom they are in a degree the protectors. If much has been done, much there remains to do; and we have no doubt whatever, that every year will see them achieving greater progress; will find the manufacturers better disposed to second their liberal views; and the service they confer upon the Arts more evident, and less to be questioned. To the Secretary of the Society of Arts the highest merit is due. We know that he has laboured unceasingly; endeavoured earnestly to remove those jealousies and suspicions inseparable from rivalry, and to persuade all within his reach, that impartiality and integrity were the ruling guides of the council, and a desire to advance the interests of all, their leading principle of action. He has not found his task easy: it is difficult, under the most auspicious circumstances, to convince one manufacturer that another may be praised without injury to him; and a shallow policy too often holds back a competitor from obtaining a fair share of applause, because his opponent in trade may be secure of a greater. We may dwell at greater length, hereafter, on the obstacles to which we here merely allude.

To proceed, then, with an examination of the various objects in the Society's Rooms which deserve to be recorded as praiseworthy or merit attention upon any other grounds. It cannot be doubted in the first place that the chief feature in the whole collection is the series of Art Manufactures produced under the superintendence of Felix Summerly; and these evince an intention in the right track, though the manner in which it is carried into effect is in some instances to be objected to. To this gentleman, however, much praise is due for some works he has accomplished; and more than all, for the movement, which he has been extremely instrumental in impelling among Designers and Manufacturers. His efforts are numerous, though not all equally attended with success; but they claim so preponderating a share of the Society's present catalogue, that we fear a suspicion or misunderstanding may arise in the minds of many as to the genuineness of the Exhibition as a display of specimens of British Manufactures, when it looks so strangely like a display of Felix Summerly's series of Art Manufactures—accompanied by some others. It is to be regretted that occasion should have been given for such a thought, when it might have been easily avoided. It tends to impair the confidence which the public have been in the habit of reposing, and we hope, will continue to repose, in the Society's integrity.

In the remaining portion of the Exhibition, whether of glass, wood, iron, or porcelain manufacture, there is evidently a new mode of thinking, and a spirit of emulation,—the beneficial influence of which will be even more apparent from future than from present results. Already, however, the

spread of one species of artistic propriety is real and palpable; we mean that propriety which regulates the due proportion between any object and the material of its composition. Thus iron-work is beginning to be manufactured, not with the ponderous shapes and masses into which it was formerly moulded, when designers in this branch copied their ideas from the stone or wooden ornaments of antiquity, but with that suitable lightness and freedom which the strength and durability of iron eminently suggest. In glass, simple and pure outline seems (and most justly) to be the prevailing attempt, the complicated cuttings and ramifications which a few years back were thought necessary to the decoration of our decanters, and were even sometimes introduced upon our wine-glasses, having, with the increase of rational taste, completely subsided. The silver objects in the Exhibition are good on the whole, and in particular instances, worthy of all praise; and while they represent, in select examples, what can be done with the capabilities of the metal, strain at nothing beyond. These are facts, and facts of no small importance, when the principle which originated them is taken into consideration. A movement in so auspicious a direction is certain to lead to the happiest results. The spirit is alive, the impetus is given, the facilities for the best execution in each department of manufacture are abundant,—more abundant perhaps than they were at any previous stage of the world's history. All, then, in the first place that we believe to be wanting, is a more determined study devoted to the system of Design, and the elements of beauty in forms and effects; an intimate connexion between the manufacturer and the artist (who ought to be practically acquainted with the nature of the manufacture for which his services are required). The next desideratum, in the opinion of all who are conversant with the modern progress of Decorative Art and its National influence, is an appropriate means for displaying, in their unvarnished colours, all that manufacturers of the present day in England can produce. The present Exhibition, the success of which is a powerful argument that large space and convenient opportunities are requisite for the purpose, may, we think, be hailed as the honourable nucleus of such an Exposition upon a liberal and extended scale. The advantages of the plan would soon show themselves to be manifold, since the products of one art are so beautifully suggestive to another, that if people could easily gain a sight of the best efforts in even one particular branch, every art would, in a measure, be influenced by the occasion; besides, the more enlightened the public mind becomes in matters of taste, the higher will be the order of objects manufactured to keep pace with it, and the more heartily will violations of Art—as *mercantile failures*,—be repudiated and shunned. Such violations are already getting gradually rarer; and although some have indubitably crept into the present Exhibition of the Society of Arts, they are, in consideration of the difficulties which the British Manufacturer has to contend with, comparatively few. In the department of pottery for example, which was formerly a vehicle for the most ingenious enormities—what do we find in exchange? Elegance imparted to imitations of Nature, appeals to the exalted genius of Flaxman for the historic part of vases, embellishments, and statuettes cast in Porcelain from models by British artists, who are happily beginning to feel that they are in no way injuring their reputation, or degrading their high calling, by stooping, as did the *grands maitres* of the olden time, to devote some amount of their attention to Decorative Art.

We have already reverted to the facilities of execution and capabilities of fine finish which are now so apparent in all our manufactures. There can be but little doubt that this arises principally out of the union of Science with Art, which was never so complete as at the present day. Invention after invention is laid at the feet of artist and manufacturer, and hitherto unheard-of substances, combinations and principles, give new scope to their undertakings and fresh vigour to their intentions. May the designer keep pace with the chemist and the machinist! The novel method, discovered by Mr. Drayton, for silvering upon glass, without the injurious use of mercury, is one, which will be found both valuable to the ornamentalist, and dear to the cause of humanity; and all will inspect with pleasure the several applications of the process which the Society's Rooms now display.

A report had reached us that this very ingenious and beautiful method of depositing metallic silver had proved unsuccessful in practice. The numerous specimens now exhibited prove this to be incorrect. The process consists in availing ourselves of the property possessed by certain essential oils and some other hydro-carbons of separating the oxide from the oxides of metals, upon which the metal is itself precipitated perfectly pure. A solution of nitrate of silver being placed upon a glass, or in any glass vessel, is mixed with a few drops of ammonia, and then with some essential oil of cloves, cassia, or the like. This mixture being allowed to rest, metallic silver of great brilliancy is deposited upon every part of the glass. A little varnish or some composition impervious to moisture being applied at the back, to protect the silver from tarnishing, the operation is complete, and a mirror surface which reflects more perfectly is produced. Dr. Stenhouse has shown that a great number of substances possess this property of reviving silver from its solutions, but that aldehyde is superior to any which he has tried. In this Exhibition we have plain and highly ornamented surfaces thus silvered, and the effect is in the highest degree pleasing. We can place no limits to the combinations which this discovery will suggest, or to the advantages that will date their origin from it, in consequence of its equal applicability to smooth and to irregular surfaces.

Another useful invention of extreme interest is represented in the present Exhibition by a number of specimens, (590). It would have been well had these specimens been a little more artistic in character, to prevent their constructive importance being by any one overlooked; as it is, however, they afford some idea of what might be effected in the material brought to light and patented by Mr. Ransome, if talent were employed for furnishing appropriate models. Certain it is, that economy will, in innumerable instances, seek, in the “artificial stone,” a substitute for sculpture; and that, in localities where sculpture would never have been dreamed of, this material will provide an equally durable ornamentation.

It has been long known that flint combines with a caustic alkali in two or more proportions—one of these forms glass, and the other, a soluble salt. It was also known that solid silica (flint) had the power of separating the silica from solution in a somewhat remarkable manner. Taking advantage of these properties, the patentee, Mr. Frederick Ransome, mixes this silicious solution with dry clay, sand, or powdered flint. In this state the combination is perfectly plastic, and may be readily moulded into any required form, receiving the sharpest and most delicate impressions. Upon drying the mass gradually, and then exposing it to a red heat, all the excess of alkali unites with the flint of sand or clay, and the whole forms a strongly coherent substance which is not in any way affected by moisture or by atmospheric influences. We understand this artificial stone has been examined by Dr. Faraday, Mr. Richard Phillips, and others, all of whom have pronounced most favourably upon it. The specimens here exhibited are exceedingly interesting. There are two or three similar preparations now before the public, and we purpose devoting an article to their merits in a future number.

We have often spoken of the beautiful designs which might be suggested for the ornamentation of stoves, fenders, fire-irons, &c., and warmly insisted upon the fact that, for objects holding so prominent a position in every kind of room, something better than anything hitherto produced ought to be effected. We rejoice to see our wishes realised in the present “display” by the exhibition of an executed “fire-grate and hearth” (marked 270), and fully worthy of all we can say in its favour. It is on Mr. John Sylvester's new Patent, whereby cleanliness is secured, from the grate descending to the hearth, a draught being produced upon a novel principle. Thus the use of a fender is entirely superseded; and in its stead we have a pedestal border to the hearth (the plan of which is semi-circular), designed and executed in the Italian style, with brilliant taste, and experienced knowledge of effect. The grate, surmounted by a canopy, shows a playful union of circles and curved lines, and in every instance the mingling of steel and brass is successfully harmonised. The hearth itself is composed of radiating encaustic tiles, that agree well with the whole design, and are from the manufactory of Minton & Co., the grate itself being by Stewart and Smith of Sheffield. The remaining contributions in steel



or iron are few, compared with the importance of the manufacture in England. For careful execution and clean finish, the copy of a beautiful shield of the Renaissance Period by Messenger and Sons is remarkable, and the Coalbrookdale Company has forwarded a small assortment of its best "morceaux," but all these at the period of their manufacture we remember to have sufficiently enlarged upon. The ornamental openwork plates (290) are of such excessive lightness, that at first sight one can hardly credit their being made of so coarse and ponderous a material as iron; and Mr. Greensill has exhibited (289, &c.) some admirable castings, principally candlesticks and similar objects of classical style, but light and elegant as decorative iron-work ought always to be, since there is no feasible reason why it should not be so.

Mr. John Chubb, of St. Paul's Church-yard, has produced a gothic lock and key for the door of a church, quite worthy of attention, and a case of twelve ornamental key-handles, which, although clever in their designs, we do not suspect to be expensive. We cannot see why key-handles should not, in a general way, claim a little more notice than they do. There is fine scope in their forms for ornamentation, and a good model is as easily moulded as a bad one.

The small list of bronzes contains but little which can be in any way regarded as encouraging. The Art is, however, in its infancy in England; and the enormous quantities of manufactured bronzes which have hitherto been imported from France and Germany, have tended in a great measure to keep native attempts in the background. British bronzes have not been wanted. Works frequently pleasing and always commendable in some points of view, and procurable at a comparatively trifling cost in spite of the expenses of carriage and Custom-house fees, have enjoyed so high and considerable a patronage that our manufacturers have feared to speculate in any similar efforts, which would be attended with much mechanical difficulty and pecuniary outlay. We should, however, be delighted to find these scruples diminishing, and to hear of subjects in bronze becoming as popular in Britain as her productions in the sister-branch of casting in iron. "The Dorothea" (320) in bronze, designed by J. Bell, and chased by J. Hatfield, is immeasurably beyond all its companions, if judged by any of the tests of excellence; the chasing of the hair and dress, and the careful development of the extremities, together with the noble size of the figure, which gains vastly by enlargement, render this subject a work of Art that very few will venture to carp at. Compared with it, the same design produced in porcelain shrinks into insignificance. Perhaps the eyes appear a little too "cut up," too triflingly determined, a fault however, which does not so far detract from the merits of the figure as to occasion a dispute that the production is, on the whole, a most favourable example of British casting in bronze. The only remaining work in the same "Class" to which it appears requisite to allude is a candlestick (marked 328), and this, from the fact of its being a very elaborate performance on a particularly small scale. Though possessing much ingenuity of design and careful regard to the style of the "Renaissance" throughout its ornamentation, its littleness does not assimilate with the material in which it is executed. Upon a larger scale, or stripped of half its intricacy, it would be far more effective. The top or socket is cleverly designed. It is somewhat in the form of a triple lamp, with a pair of sitting Cupids upon each of its three sides. This, as an isolated ornament, is extremely good, and contains a method of arrangement which might be well worked out in many ways. For a hanging lamp of large size, or a chandelier, the idea might be agreeably extended. Of this object the manufacturers are Messrs. Greensill and Son. But after bewailing, with only two exceptions, the poverty of the bronzes exhibited, we turn with different feelings to a contemplation of the contributions in silver; for without exactly representing the state of the Silversmith's Art in England, they give many, who may be unacquainted with the subject, an opportunity of seeing that in this department we are behind no country in the world; and that there is an activity alive, an originality starting, that could hardly be devoted to a more essential branch of British skill. We consider that the works in silver, arranged under Class VIII. in the catalogue, are the most generally admirable part of the exhibition. No. 342, for a table candlestick, is a very light and beautiful representation of the trumpet lily, copied from nature, as growing

from a mass of earth, and accompanied by the lily of the valley. The only objection it is possible to make to this design is, that a flower of so fairy-like and fragile a nature as the lily is not quite the receptacle one would wish for a candle: the purpose removes the poetry from the composition. The manufacturers of this object are B. & H. Smith. No. 344, manufactured from a design by J. Pierce, is already familiar, from the fact of its having been rewarded by the Society in 1847. No. 346, a dessert stand, by B. & H. Smith, is also meritorious: a full-blown "crown-imperial," the bell-like pendants of which are gilt, supports a glass basin; the glass, the silver, and the gold harmonise charmingly. This and a larger one intended for the same suite (348) will inevitably be favourites. The latter is a tall trumpet lily, so nearly approaching nature as to be more like a real lily, miraculously coated with the precious metal, than a manufactured object of British workmanship. The manner in which the long stems give way and the flowers bend, at the introduction of the dessert glass above, is exquisitely conceived. We cannot venture to suggest a fault in this lovely object, for to do so would be to complain of Nature herself. Of a very different order of merit, but clever in its class, is the soup-tureen, manufactured by G. R. Collis (350). The general form is pure and good, and the handles are modelled with much talent and well disposed; they consist of eagles, spirited in their action, standing, or rather climbing, with expanded wings, upon branches of oak. The most outre part of the whole is, that which forms the summit; the idea of an armed hussar riding full gallop over vermicelli, is a little ridiculous; but possibly Mr. Collis's "commission" may have demanded this outrage of artistic principle. The designer, unfortunately, is often compelled to introduce subjects in direct opposition to propriety, and far different from what his unbiassed taste or invention would have suggested. No. 347 is called "A Shakespeare Cup," in silver, surmounted with a statuette of Shakespeare, designed, executed, and exhibited by J. Sharp. The body of the cup is divided into compartments, with subjects from six of the plays embossed thereon, viz., King Lear, Julius Caesar, The Tempest, Othello, Hamlet, Macbeth. In the divisions on the foot, beneath each of these subjects, are emblems relative to the groups above; under that of King Lear are two serpents, representing the two reptile sisters fighting for the crown. The wolf, with Romulus and Remus and the Roman eagle, allude to Julius Caesar. The wand of Prospero, with sails, anchor, and compass of early date, are indicative of The Tempest. The subject of Othello has below it the lion of Venice, Venetian arms; while for that of Hamlet have been chosen the Danish shield, helmet, and the raven floating on the flag; and under Macbeth is introduced the cauldron on skulls and crossbones, with the cup and dagger. The description closes with the remark "the whole of the ornaments are Elizabethan." We could wish that such were truly the case, for much invention and good taste are evinced in the design of this vase, and in the selection of the emblems which adorn its several compartments, and it is a pity that the general effect of a work of such pretension should be marred by the introduction of anything which is not what it professes to be. The style denominated "Elizabethan," meaning the style of the chief part of the 16th and 17th centuries, as it was mannerised in England, is very peculiar, and confined to a limited number of forms in its decorative part. Its principal feature is a species of strap-work, an extension, it may be, of the leathern ornaments, which were common at a rather earlier period. In England these strappings were generally made to branch off either perpendicularly or horizontally, a very different system from that adopted at the same time in Italy, &c. In the cup before us this principle has not been adhered to; instead of any correct adaptation of the Elizabethan style, we find a mass of ornamentations, certainly not ugly, but too nearly approaching the impure imitations lately so frequent in the French school. With this exception the cup is not very far removed from what it ought to be. Its size is well chosen, its form more than passable, and its symbolical reliefs are highly appropriate.

Among the novelties of Felix Summerly's series, for those previously brought out have already been noticed in our pages, the following are chiefly worthy attention. No. 381, a bread-platter in carved wood, with electro rims. The design and execu-

tion of this object are both commendable. Wheat, rye, barley and oats, a very natural allusion to the purpose of the platter, modelled by Bell, form the border; and but for their being somewhat "petite" for their situation, are, to our minds, just what the ornamentation of such an article ought to be. When produced in porcelain, the same design is hardly as effective. A companion bread knife has also been produced, but is huge and unwieldy; and the ear of Indian corn, which forms the handle, rather an inconsistent application, for the grasp of such an object would, in the act of cutting, seem painful and dangerous. Even a simple roughed handle would be better; but it is no easy matter to establish the limits of that suggestive enrichment, which we have so often dilated upon, and which is gaining ground in every department of manufacture.

Placed in the Ante-room is the first of a series of paper-hangings called "Loyalty," made by W. B. Simpson, from a design by Redgrave, which was exhibited as a fresco in Westminster Hall. It is intended to be accompanied by two others: "The Conspirators at the Door;" and "The Queen protecting the King." This is a solid and palpable improvement upon everything that has appeared before the public in the shape of paper-hangings, and we have no doubt it will be largely adopted. It is so well executed, that it is difficult to believe the brush of the finisher has not been employed upon it. Where mural paintings are not practicable, such paper-hangings as these, and others that these will usher into existence, will prove a valuable acquisition. We at the same time consider that something like decorative embellishment is required to accompany Mr. Redgrave's subjects, and such may without difficulty be obtained.

Two examples of a tea-pot are exhibited, one in silver and the other in *Britannia metal*, and to the design the title of "The Camellia" has been given, in consequence of that flower forming its principal ornamentation. The shape of the object, which however is the composition of R. Redgrave, A.R.A., is far from pleasing. The outline reminds us of a hanging pear, which is not of itself particularly graceful, but less so when supplied with spout and handle. The lid of the pot bears a figure in ivory or parian, of a Chinese fairy examining the tea plant; and this statuette has also been applied to a tea-caddy, intended to belong to the same suite, and presented under several different forms. The caddy spoon destined to accompany it, made by Smith, from a design by W. H. Rogers, is an adaptation of the tea plant, a work of small pretension, but exceedingly graceful (377). The finger-glasses (390) especially please us, those, that is to say, which are formed of green and transparent glass blended and cut into vine leaves, for others upon which the same design is merely painted, have a vulgar and common appearance. Enamelled glass, unless executed with the beautiful brilliancy always to be observed in ancient specimens, has but little to recommend it. The same material (glass) is the vehicle for a cake dish in the same series (373), designed by John Absolon and made by the Richardsons; an extremely disagreeable form, elegantly enriched with printed subjects, described in the catalogue as representing "Sower, Reaper, Glenner, and Miller." The designs are perfectly in keeping, well drawn and pleasingly introduced with excellent judgment: it is only to be regretted that an object of so poor a shape should be destined to receive them. Felix Summerly's decanter is called the "Flask," from its resembling one in form, and it is produced both in transparent glass and with coloured ornamentations. So simple is it that little objection can be made to it. The wine glasses to match are also good in outline; the extraneous matter, in some cases added in the shape of silver tendrils, being however inconvenient, and of rather questionable taste. No. 412 consists of a wine-tray upon a new and ingenious principle, containing compartments to receive the decanters and prevent their shifting among the glasses. The design is by Redgrave, and is admirably adapted for handing wine round. Its chief enrichment is the vine and grapes, executed in papier maché by Messrs. Jennens and Bettridge. This object will be inevitably thought well of, and become popular. This and a few other of the later "issues" of Felix Summerly, we shall be called upon to notice more in detail—probably with engravings.

We were much gratified by an inspection of "The Vintagers" (373); a series of three

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To proceed, then, with an examination of the various objects in the Society's Rooms which deserve to be recorded as praiseworthy or merit attention upon any other grounds. It cannot be doubted in the first place that the chief feature in the whole collection is the series of Art Manufactures produced under the superintendence of Felix Summerly; and these evince an intention in the right track, though the manner in which it is carried into effect is in some instances to be objected to. To this gentleman, however, much praise is due for some works he has accomplished; and more than all, for the movement, which he has been extremely instrumental in impelling among Designers and Manufacturers. His efforts are numerous, though not all equally attended with success; but they claim so preponderating a share of the Society's present catalogue, that we fear a suspicion or misunderstanding may arise in the minds of many as to the genuineness of the Exhibition as a display of specimens of British Manufactures, when it looks so strangely like a display of Felix Summerly's series of Art Manufactures—accompanied by some others. It is to be regretted that occasion should have been given for such a thought, when it might have been easily avoided. It tends to impair the confidence which the public have been in the habit of reposing, and we hope, will continue to repose, in the Society's integrity.

In the remaining portion of the Exhibition, whether of glass, wood, iron, or porcelain manufacture, there is evidently a new mode of thinking, and a spirit of emulation,—the beneficial influence of which will be even more apparent from future than from present results. Already, however, the

spread of one species of artistic propriety is real and palpable; we mean that propriety which regulates the due proportion between any object and the material of its composition. Thus iron-work is beginning to be manufactured, not with the ponderous shapes and masses into which it was formerly moulded, when designers in this branch copied their ideas from the stone or wooden ornaments of antiquity, but with that suitable lightness and freedom which the strength and durability of iron eminently suggest. In glass, simple and pure outline seems (and most justly) to be the prevailing attempt, the complicated cuttings and ramifications which a few years back were thought necessary to the decoration of our decanters, and were even sometimes introduced upon our wine-glasses, having, with the increase of rational taste, completely subsided. The silver objects in the Exhibition are good on the whole, and in particular instances, worthy of all praise; and while they represent, in select examples, what can be done with the capabilities of the metal, strain at nothing beyond. These are facts, and facts of no small importance, when the principle which originated them is taken into consideration. A movement in so auspicious a direction is certain to lead to the happiest results. The spirit is alive, the impetus is given, the facilities for the best execution in each department of manufacture are abundant,—more abundant perhaps than they were at any previous stage of the world's history. All, then, in the first place that we believe to be wanting, is a more determined study devoted to the system of Design, and the elements of beauty in forms and effects; an intimate connexion between the manufacturer and the artist (who ought to be practically acquainted with the nature of the manufacture for which his services are required). The next desideratum, in the opinion of all who are conversant with the modern progress of Decorative Art and its National influence, is an appropriate means for displaying, in their unvarnished colours, all that manufacturers of the present day in England can produce. The present Exhibition, the success of which is a powerful argument that large space and convenient opportunities are requisite for the purpose, may, we think, be hailed as the honourable nucleus of such an Exposition upon a liberal and extended scale. The advantages of the plan would soon show themselves to be manifold, since the products of one art are so beautifully suggestive to another, that if people could easily gain a sight of the best efforts in even one particular branch, every art would, in a measure, be influenced by the occasion; besides, the more enlightened the public mind becomes in matters of taste, the higher will be the order of objects manufactured to keep pace with it, and the more heartily will violations of Art—as mercantile failures,—be repudiated and shunned. Such violations are already getting gradually rarer; and although some have indubitably crept into the present Exhibition of the Society of Arts, they are, in consideration of the difficulties which the British Manufacturer has to contend with, comparatively few. In the department of pottery for example, which was formerly a vehicle for the most ingenious enormities—what do we find in exchange? Elegance imparted to imitations of Nature, appeals to the exalted genius of Flaxman for the historic part of vasa embellishments, and statuettes cast in Porcelain from models by British artists, who are happily beginning to feel that they are in no way injuring their reputation, or degrading their high calling, by stooping, as did the *grands maitres* of the olden time, to devote some amount of their attention to Decorative Art.

We have already reverted to the facilities of execution and capabilities of fine finish which are now so apparent in all our manufactures. There can be but little doubt that this arises principally out of the union of Science with Art, which was never so complete as at the present day. Invention after invention is laid at the feet of artist and manufacturer, and hitherto unheard-of substances, combinations and principles, give new scope to their undertakings and fresh vigour to their intentions. May the designer keep pace with the chemist and the machinist! The novel method, discovered by Mr. Drayton, for silvering upon glass, without the injurious use of mercury, is one, which will be found both valuable to the ornamentalist, and dear to the cause of humanity; and all will inspect with pleasure the several applications of the process which the Society's Rooms now display.

A report had reached us that this very ingenious and beautiful method of depositing metallic silver had proved unsuccessful in practice. The numerous specimens now exhibited prove this to be incorrect. The process consists in availing ourselves of the property possessed by certain essential oils and some other hydro-carbons of separating the oxide from the oxides of metals, upon which the metal is itself precipitated perfectly pure. A solution of nitrate of silver being placed upon a glass, or in any glass vessel, is mixed with a few drops of ammonia, and then with some essential oil of cloves, cassia, or the like. This mixture being allowed to rest, metallic silver of great brilliancy is deposited upon every part of the glass. A little varnish or some composition impervious to moisture being applied at the back, to protect the silver from tarnishing, the operation is complete, and a mirror surface which reflects more perfectly is produced. Dr. Stenhouse has shown that a great number of substances possess this property of reviving silver from its solutions, but that aldehyde is superior to any which he has tried. In this Exhibition we have plain and highly ornamented surfaces thus silvered, and the effect is in the highest degree pleasing. We can place no limits to the combinations which this discovery will suggest, or to the advantages that will date their origin from it, in consequence of its equal applicability to smooth and to irregular surfaces.

Another useful invention of extreme interest is represented in the present Exhibition by a number of specimens, (590). It would have been well had these specimens been a little more artistic in character, to prevent their constructive importance being by any one overlooked; as it is, however, they afford some idea of what might be effected in the material brought to light and patented by Mr. Ransome, if talent were employed for furnishing appropriate models. Certain it is, that economy will, in innumerable instances, seek, in the “artificial stone,” a substitute for sculpture; and that, in localities where sculpture would never have been dreamed of, this material will provide an equally durable ornamentation.

It has been long known that flint combines with a caustic alkali in two or more proportions—one of these forms glass, and the other, a soluble salt. It was also known that solid silica (flint) had the power of separating the silica from solution in a somewhat remarkable manner. Taking advantage of these properties, the patentee, Mr. Frederick Ransome, mixes this silicious solution with dry clay, sand, or powdered flint. In this state the combination is perfectly plastic, and may be readily moulded into any required form, receiving the sharpest and most delicate impressions. Upon drying the mass gradually, and then exposing it to a red heat, all the excess of alkali unites with the flint of sand or clay, and the whole forms a strongly coherent substance which is not in any way affected by moisture or by atmospheric influences. We understand this artificial stone has been examined by Dr. Faraday, Mr. Richard Phillips, and others, all of whom have pronounced most favourably upon it. The specimens here exhibited are exceedingly interesting. There are two or three similar preparations now before the public, and we purpose devoting an article to their merits in a future number.

We have often spoken of the beautiful designs which might be suggested for the ornamentation of stoves, fenders, fire-irons, &c., and warmly insisted upon the fact that, for objects holding so prominent a position in every kind of room, something better than anything hitherto produced ought to be effected. We rejoice to see our wishes realised in the present “display” by the exhibition of an executed “fire-grate and hearth” (marked 270), and fully worthy of all we can say in its favour. It is on Mr. John Sylvester's new Patent, whereby cleanliness is secured, from the grate descending to the hearth, a draught being produced upon a novel principle. Thus the use of a fender is entirely superseded; and in its stead we have a pedestal border to the hearth (the plan of which is semi-circular), designed and executed in the Italian style, with brilliant taste, and experienced knowledge of effect. The grate, surmounted by a canopy, shows a playful union of circles and curved lines, and in every instance the mingling of steel and brass is successfully harmonised. The hearth itself is composed of radiating encaustic tiles, that agree well with the whole design, and are from the manufactory of Minton & Co., the grate itself being by Stewart and Smith of Sheffield. The remaining contributions in steel



or iron are few, compared with the importance of the manufacture in England. For careful execution and clean finish, the copy of a beautiful shield of the Renaissance Period by Messenger and Sons is remarkable, and the Coalbrookdale Company has forwarded a small assortment of its best "moreaux," but all these at the period of their manufacture we remember to have sufficiently enlarged upon. The ornamental openwork plates (290) are of such excessive lightness, that at first sight one can hardly credit their being made of so coarse and ponderous a material as iron; and Mr. Greensill has exhibited (289, &c.) some admirable castings, principally candlesticks and similar objects of classical style, but light and elegant as decorative iron-work ought always to be, since there is no feasible reason why it should not be so.

Mr. John Chubb, of St. Paul's Church-yard, has produced a gothic lock and key for the door of a church, quite worthy of attention, and a case of twelve ornamental key-handles, which, although clever in their designs, we do not suspect to be expensive. We cannot see why key-handles should not, in a general way, claim a little more notice than they do. There is fine scope in their forms for ornamentation, and a good model is as easily moulded as a bad one.

The small list of bronzes contains but little which can be in any way regarded as encouraging. The Art is, however, in its infancy in England; and the enormous quantities of manufactured bronzes which have hitherto been imported from France and Germany, have tended in a great measure to keep native attempts in the background. British bronzes have not been wanted. Works frequently pleasing and always commendable in some points of view, and procurable at a comparatively trifling cost in spite of the expenses of carriage and Custom-house fees, have enjoyed so high and considerable a patronage that our manufacturers have feared to speculate in any similar efforts, which would be attended with much mechanical difficulty and pecuniary outlay. We should, however, be delighted to find these scruples diminishing, and to hear of subjects in bronze becoming as popular in Britain as her productions in the sister-branch of casting in iron. "The Dorothea" (320) in bronze, designed by J. Bell, and chased by J. Hatfield, is immeasurably beyond all its companions, if judged by any of the tests of excellence; the chasing of the hair and dress, and the careful development of the extremities, together with the noble size of the figure, which gains vastly by enlargement, render this subject a work of Art that very few will venture to carp at. Compared with it, the same design produced in porcelain shrinks into insignificance. Perhaps the eyes appear a little too "cut up," too triflingly determined, a fault however, which does not so far detract from the merits of the figure as to occasion a dispute that the production is, on the whole, a most favourable example of British casting in bronze. The only remaining work in the same "Class" to which it appears requisite to allude is a candlestick (marked 328), and this, from the fact of its being a very elaborate performance on a particularly small scale. Though possessing much ingenuity of design and careful regard to the style of the "Renaissance" throughout its ornamentation, its littleness does not assimilate with the material in which it is executed. Upon a larger scale, or stripped of half its intricacy, it would be far more effective. The top or socket is cleverly designed. It is somewhat in the form of a triple lamp, with a pair of sitting Cupids upon each of its three sides. This, as an isolated ornament, is extremely good, and contains a method of arrangement which might be well worked out in many ways. For a hanging lamp of large size, or a chandelier, the idea might be agreeably extended. Of this object the manufacturers are Messrs. Greensill and Son. But after bewailing, with only two exceptions, the poverty of the bronzes exhibited, we turn with different feelings to a contemplation of the contributions in silver; for without exactly representing the state of the Silversmith's Art in England, they give many, who may be unacquainted with the subject, an opportunity of seeing that in this department we are behind no country in the world; and that there is an activity alive, an originality starting, that could hardly be devoted to a more essential branch of British skill. We consider that the works in silver, arranged under Class VIII. in the catalogue, are the most generally admirable part of the exhibition. No. 342, for a table candlestick, is a very light and beautiful representation of the trumpet lily, copied from nature, as growing

from a mass of earth, and accompanied by the lily of the valley. The only objection it is possible to make to this design is, that a flower of so fairy-like and fragile a nature as the lily is not quite the receptacle one would wish for a candle: the purpose removes the poetry from the composition. The manufacturers of this object are B. & H. Smith. No. 344, manufactured from a design by J. Pierce, is already familiar, from the fact of its having been rewarded by the Society in 1847. No. 346, a dessert stand, by B. & H. Smith, is also meritorious: a full-blown "crown-imperial," the bell-like pendants of which are gilt, supports a glass basin; the glass, the silver, and the gold harmonise charmingly. This and a larger one intended for the same suite (348) will inevitably be favourites. The latter is a tall trumpet lily, so nearly approaching nature as to be more like a real lily, miraculously coated with the precious metal, than a manufactured object of British workmanship. The manner in which the long stems give way and the flowers bend, at the introduction of the dessert glass above, is exquisitely conceived. We cannot venture to suggest a fault in this lovely object, for to do so would be to complain of Nature herself. Of a very different order of merit, but clever in its class, is the soup-tureen, manufactured by G. R. Collis (350). The general form is pure and good, and the handles are modelled with much talent and well disposed; they consist of eagles, spirited in their action, standing, or rather climbing, with expanded wings, upon branches of oak. The most outré part of the whole is, that which forms the summit; the idea of an armed hussar riding full gallop over vermicelli, is a little ridiculous; but possibly Mr. Collis's "commission" may have demanded this outrage of artistic principle. The designer, unfortunately, is often compelled to introduce subjects in direct opposition to propriety, and far different from what his unbiassed taste or invention would have suggested. No. 347 is called "A Shakespeare Cup," in silver, surmounted with a statuette of Shakespeare, designed, executed, and exhibited by J. Sharp. The body of the cup is divided into compartments, with subjects from six of the plays embossed thereon, viz., King Lear, Julius Caesar, The Tempest, Othello, Hamlet, Macbeth. In the divisions on the foot, beneath each of these subjects, are emblems relative to the groups above; under that of King Lear are two serpents, representing the two reptile sisters fighting for the crown. The wolf, with Romulus and Remus and the Roman eagle, allude to Julius Caesar. The wand of Prospero, with sails, anchor, and compass of early date, are indicative of The Tempest. The subject of Othello has below it the lion of Venice, Venetian arms; while for that of Hamlet have been chosen the Danish shield, helmet, and the raven floating on the flag; and under Macbeth is introduced the cauldron on skulls and crossbones, with the cup and dagger. The description closes with the remark "the whole of the ornaments are Elizabethan." We could wish that such were truly the case, for much invention and good taste are evinced in the design of this vase, and in the selection of the emblems which adorn its several compartments, and it is a pity that the general effect of a work of such pretension should be marred by the introduction of anything which is not what it professes to be. The style denominated "Elizabethan," meaning the style of the chief part of the 16th and 17th centuries, as it was mannerised in England, is very peculiar, and confined to a limited number of forms in its decorative part. Its principal feature is a species of strap-work, an extension, it may be, of the leathern ornaments, which were common at a rather earlier period. In England these strappings were generally made to branch off either perpendicularly or horizontally, a very different system from that adopted at the same time in Italy, &c. In the cup before us this principle has not been adhered to; instead of any correct adaptation of the Elizabethan style, we find a mass of ornamentations, certainly not ugly, but too nearly approaching the impure imitations lately so frequent in the French school. With this exception the cup is not very far removed from what it ought to be. Its size is well chosen, its form more than passable, and its symbolical reliefs are highly appropriate.

Among the novelties of Felix Summerly's series, for those previously brought out have already been noticed in our pages, the following are chiefly worthy attention. No. 381, a bread-platter in carved wood, with electro rims. The design and execu-

tion of this object are both commendable. Wheat, rye, barley and oats, a very natural allusion to the purpose of the platter, modelled by Bell, form the border; and but for their being somewhat "petite" for their situation, are, to our minds, just what the ornamentation of such an article ought to be. When produced in porcelain, the same design is hardly as effective. A companion bread knife has also been produced, but is huge and unwieldy; and the ear of Indian corn, which forms the handle, rather an inconsistent application, for the grasp of such an object would, in the act of cutting, seem painful and dangerous. Even a simple roughed handle would be better; but it is no easy matter to establish the limits of that suggestive enrichment, which we have so often dilated upon, and which is gaining ground in every department of manufacture.

Placed in the Ante-room is the first of a series of paper-hangings called "Loyalty," made by W. B. Simpson, from a design by Redgrave, which was exhibited as a fresco in Westminster Hall. It is intended to be accompanied by two others: "The Conspirators at the Door;" and "The Queen protecting the King." This is a solid and palpable improvement upon everything that has appeared before the public in the shape of paper-hangings, and we have no doubt it will be largely adopted. It is so well executed, that it is difficult to believe the brush of the finisher has not been employed upon it. Where mural paintings are not practicable, such paper-hangings as these, and others that these will usher into existence, will prove a valuable acquisition. We at the same time consider that something like decorative embellishment is required to accompany Mr. Redgrave's subjects, and such may without difficulty be obtained.

Two examples of a tea-pot are exhibited, one in silver and the other in *Britannia metal*, and to the design the title of "The Camellia" has been given, in consequence of that flower forming its principal ornamentation. The shape of the object, which however is the composition of R. Redgrave, A.R.A., is far from pleasing. The outline reminds us of a hanging pear, which is not of itself particularly graceful, but less so when supplied with spout and handle. The lid of the pot bears a figure in ivory or parian, of a Chinese fairy examining the tea plant; and this statuette has also been applied to a tea-caddy, intended to belong to the same suite, and presented under several different forms. The caddy spoon destined to accompany it, made by Smith, from a design by W. H. Rogers, is an adaptation of the tea plant, a work of small pretension, but exceedingly graceful (377). The finger-glasses (390) especially please us, those, that is to say, which are formed of green and transparent glass blended and cut into vine leaves, for others upon which the same design is merely painted, have a vulgar and common appearance. Enamelled glass, unless executed with the beautiful brilliancy always to be observed in ancient specimens, has but little to recommend it. The same material (glass) is the vehicle for a cake dish in the same series (378), designed by John Absolon and made by the Richardsons; an extremely disagreeable form, elegantly enriched with printed subjects, described in the catalogue as representing "Sower, Reaper, Gleaner, and Miller." The designs are perfectly in keeping, well drawn and pleasingly introduced with excellent judgment: it is only to be regretted that an object of so poor a shape should be destined to receive them. Felix Summerly's decanter is called the "Flask," from its resembling one in form, and it is produced both in transparent glass and with coloured ornamentations. So simple is it that little objection can be made to it. The wine glasses to match are also good in outline; the extraneous matter, in some cases added in the shape of silver tendrils, being however inconvenient, and of rather questionable taste. No. 412 consists of a wine-tray upon a new and ingenious principle, containing compartments to receive the decanters and prevent their shifting among the glasses. The design is by Redgrave, and is admirably adapted for handing wine round. Its chief enrichment is the vine and grapes, executed in papier maché by Messrs. Jennens and Bettridge. This object will be inevitably thought well of, and become popular. This and a few other of the later "issues" of Felix Summerly, we shall be called upon to notice more in detail—probably with engravings.

We were much gratified by an inspection of "The Vintagers" (373); a series of three

decanter-stoppers in silver-gilt, designed by H. C. Horsley, and called "Gathering the Grapes," "Wine-making," and "Wine made." They consist of little boys in very graceful attitudes performing the offices described. There is nothing forced or unnatural about them, but they form as pretty and artistic a set of appurtenances to the dinner-table as one would wish to set eyes on. Every praise be awarded to Mr. Horsley for giving to the "Summerly" Collection so chaste and worthy a contribution. Most of the articles we have enumerated relative to wine and its concomitant luxuries, are successful attempts,—the last possibly the most so. Of the "Shell" salt-cellar, (399), we must not be lavish of praise; it is coarse and ill-treated, though the design which composes it is that which most naturally suggests itself as a receptacle for salt. A dolphin bearing on its back a shell might have been worked so exquisitely, (and, without, indeed, verging on "the expensive,") as to exhibit all the fine feeling of early Italian Art. A good idea is spoilt through careless execution. We see no reason in the world why the design should not be repeated in a better and more artistic form. Mr. Bell's paper-knife is not open to the same objection. Executed in each of the several vehicles proposed for it, it is excessively lovely, and carries with it a meaning, always desirable when such can be effected without intruding upon the grounds of the vulgar or ridiculous. The handle typifies *water*, by means of a boy standing upon a dolphin and supporting a circular vase of Italian character, surmounted by a blade pointed at the extreme end and delicately perforated with a representation of the flax plant, which forms the principal ingredient of the best paper. Fish carvers are objects which it is not easy to ornament with beauty and propriety at the same time. They have been so often attempted, especially of late, in every variety of shape or style, that above twenty different patterns are to be every day seen during a stroll among the shops of London silversmiths; and, it may be said of Mr. Bell's, that they are, without a doubt, better than any of their predecessors, but, at the same time, are a long, long way behind our *beau idéal* of perfect excellence. There is something trifling which seems at a glance to betray itself, a want of unity and an amount of elaboration, especially in the net, (for the subjects of "salt and fresh water fishes" decorate the sides and blade) inconsistent with the size and generally bold contour of the objects themselves.

So much for the paper and fish knives; but No. 422 is a continuation of the brotherhood of knives, being one for the dinner-table, designed by Redgrave, and christened "Fish, Flesh, Fowl, and Game." The handles are of porcelain, made by Minton, and the blades fitted by Rodgers & Co.; anything so utterly out of all drawing or character, we have seldom seen ascribed to the hand of a famous master. The subjects printed upon the flat sides of the knife handle are so monstrous, that an uninitiated beholder might, without much straining of imagination, set them down as importations from China or Japan. No. 426, the "Campanula" bell-pull handles in porcelain, designed by J. Bell, made by Minton, are compositions that we like much. The idea is pretty, but the boy which forms the centre is not so carefully modelled as might have been wished. The flowers hanging round him have a most graceful appearance.

An object near this (419) attracted our notice, and being a nicely chased little work of toy-like character in or-molu, suggested a glance at the catalogue to discover its end and purpose. What was our surprise at finding it there specified as "The Crusader's Altar Tomb" in or-molu, being a match-box? The design is by J. Bell, and the execution by Dee and Fargues. In justice to the manufacturers it must be confessed that the manipulation is excellent, but what connexion can Felix Summerly, consistently with the principles he has promulgated, by any possibility show to exist between chivalry and brimstone, between cross-legged knights and lucifer matches? This work, as a model of an ancient tomb, we have nothing to say against; but as a design for a match-box, we are certainly at a loss to appreciate it.

The model of "Cerberus" (288) is, on the contrary, good in idea, but too heavy and leaden-looking in the manner in which that idea has been carried out. The intention of Mr. Bell, the sculptor, is to apply it as a door rest, and the following motto is therefore to be stamped upon it:

"Welcome to come, but not to go."

The "Twin brackets," as they are called, (89), are an attempt at novelty and originality for the brackets ordinarily used in the decoration of shop fronts, and the difference from usual examples is just this, that instead of being caryatides conveying an idea of support to the cornices above them, they are nothing more nor less than "little Cherubs perched up aloft," standing as well as they can upon heaps of foliage, but in imminent peril of falling upon their faces. As far as this goes, there is something unnatural about them which, to our eye, is even painful. We willingly leave them, therefore, for Felix Summerly's "Repose" arm-chair which stands in the centre of the "Great Room," and is an especial point of attraction in it. It is modelled by J. Thomas; the figures designed by J. C. Horsley, made and exhibited by Holland and Co., and proposed to be executed in various ways. The bas-relief represents a guardian angel, and two side angels with musical instruments, watching over a mother and child and an old man sleeping, which are the terminal figures. The symbolical floral ornaments consist of the lily, the passion-flower and poppy. In the first place, "the Repose" is a mistake; the artists who have expended upon it so much talent and ingenuity have overlooked the fact that they have been employed upon an *easy* chair of the most *uneasy* and inconvenient shape possible to select. Again, the figures forming the arm-rests are so contorted as to have the effect of breaking their backs in the attempt to make themselves what they are. But with all this, the chair is a work of Art, to be admired and praised; the figures are well done, the decoration correct in "style," and well studied, and the floral embellishments aptly symbolical of their positions. We have seldom seen modern specimens of Decorative Art that we like better. If the objections we have hazarded were removed, we should consider the object very near perfection. With one other item we close our notice of Felix Summerly's large majority of contributions to the Society's exhibition.

The Shakespeare Clock designed by Bell and made by Minton is numbered (420), and placed in a good situation for being criticised. The dial (to be made by Drayton) is placed between two figures representing Tragedy and Comedy, as typical of Time passing between Joy and Grief. In the centre is a label containing two quotations from "Shakespeare," painted upon a gilt ground; on which account it has been thought advisable for a statuette of the bard to surmount the whole. The figure is designed with strict regard to the poet's monument in Stratford Church, and seems to be well modelled, but unfortunately has the effect of hanging forward, as if about to fall. The lower figures are rather formal, and not particularly novel in their treatment; but the principal faults seem to arise out of the material. It is an enormous mass of "Parian," which seems to have warped and shrunk dreadfully in the burning. In the present state of British porcelain, we think this clock too large an object to have been attempted.

It appears to us of the utmost importance, now that strenuous efforts are being made to repeat in a material, which shall be at once easily worked and economical, the productions of ancient and modern sculpture, that attention should be turned towards the production of some combination of the substances employed superior to those heretofore used by the Potter. We have heard it stated that the clays of our country are not so applicable as those of the continent to these especial purposes. It should be borne in mind that the discovery of the immense deposits of the Cornish China-clay, which is identical in composition with the Kaolin of the Chinese, is the comparatively modern discovery of Mr. Cookworthy, and we know that in Cornwall and in Wales, clays of peculiar and valuable kinds have been very lately discovered. We possess already the China-clay of Cornwall and Devonshire, the Soap-stone of the Serpentine district of the Lizard, the Silicious sand of our southern coasts, and a great variety of common clays, all useful to the Potter; and we are satisfied that the demand for the article, and the zeal with which geological inquiry is now being pursued, will in a short time place our manufacturers in possession of other clays formed from the decomposing Granitic and Slate rocks, or formations of a still earlier date, which will materially facilitate the production of good and cheap Porcelain. This exhibition contains some specimens of Terra Cotta formed from a ferruginous clay from Ireland, of a very fine character, and we have recently seen some beautiful copies of

Etruscan vases manufactured from a clay found in the neighbourhood of Swansea.

Willock and Co. of the Ladysore works, Manchester, are endeavouring to rival the magnificent performances of the sixteenth century in Terra Cotta, and Wedgwood and Sons of Etruria in Staffordshire, devoting their study to the glories of a more remote epoch, are applying the designs of Flaxman to vases that, both for design and execution, would have astounded the artists of classical antiquity. No. 247 is a proud result of the efforts of British potters, being an Earthenware Vase (the largest ever made in this country), by Pratt & Co., of enormous dimensions,—its form copied from the antique, its design by our immortal sculptor. We rejoice that this, which may be called a national work, is destined to enrich the collection of H. R. H. Prince Albert.\*

A novel species of earthenware, more remarkable however than beautiful as far as present specimens are concerned, has emanated from the establishment of T. and R. Boote, and entitled "the Burslem." Its principal feature consists in the indentation of a pattern beneath a glazed surface, the pattern at the same time being of a different colour from the field. Much more may be, than has hitherto been, effected by this vehicle of decoration. The proprietors, we think, want designs of higher order for a proper display of the merits of their discovery.

While treating of performances of a fictile nature, one other object so much pleased us that we cannot pass it in silence. It consists of a garden-pot of extreme simplicity, yet novel in its character. The idea of this production is easy and natural. The hollow trunk of a tree with rough bark forms the receptacle for mould, and round it the ivy is trailing, as if from the ground, in its own beautiful colour, with the very grace that Nature gives to it in the green-wood. Flowers springing from such a source would look charming. There is no affectation about it, nothing but a deceptiveness which will be readily excused. Mr. Minton is the manufacturer of this article, as also of a series of encaustic tiles, in various colours and embellishments, which are admirably in character. In the department of Pavements, a new species of tessera invented by Mr. J. Scott Russell, is worthy of attention (42). The pattern, which is entirely geometrical, forming stars and similar figures diversified in colours, is composed of a number of small pieces of vitrified matter of such triangular form, as a perfect lozenge equally divided into four would necessarily create. It is astonishing how variedly and elegantly these tesserae may be disposed, and how much they surpass in the outlines they produce, the square tesserae of the ancients. Messrs. Copeland and Messrs. Minton have brought the whole force of their magnificent firms to bear upon enlivening the Exhibition in the department of British porcelain. The statuette, and other productions from both establishments, form a feature in the "Art" of the age, of which we may well be proud. Among the contributions of the former are a series of portraits and figures, and reduced copies of celebrated statues, to most of which we have successively alluded in the pages of our Journal, but of which we are not yet tired. No. 182 is a chaste Flower-stand supported, though not tangibly enough, by three Cupids. The group of the Three Graces with a basket (194) is also good, perhaps, but a little formal in its treatment. Many of the

\* His Royal Highness Prince Albert has visited the exhibition of the Society; and in the general expression of his approbation, marked the following numbers of the catalogue for purchase:—

- No. 208. Small Etruscan Cruche.
- " 211. Paul and Virginia.
- " 214. Apollo as the Shepherd-boy.
- " 215. Bust of Flora.
- " 217. Armada Bottle.

These are all productions of Alderman Copeland's.

- No. 275. The Well-Spring, in coloured porcelain.
- " 379. An Opal-Glass Jug.

Mr. Henry Eldred, of New Bond Street, had the honour of receiving His Royal Highness's commands, through the Hon. Colonel Phipps, and delivered the above at the Palace. His Royal Highness observed that statues were to sculpture, what engravings were to pictures, in disseminating the merit of the original designer, and ought to bear the impress of the names of the artists, whose works were here reproduced, in the same manner that engravings were inscribed. This is a valuable suggestion, which we hope will be acted upon. The Prince also purchased the gigantic Etruscan vase manufactured by Messrs. Pratt & Co. of Burslem, and commanded these gentlemen to execute a companion vase. The vase referred to, it will be remembered, was described at some length in the Art-Union, (Aug. 1847); accompanied by an engraving on wood. It is the largest work of the kind ever produced in this country—measuring four feet in height.



vases are nearly faultless; very little indeed can be urged in disparagement of the Etruscan cruches (208) modelled with extreme care, and charmingly executed. (210). Innocence, after a design by J. N. Foley, is a work of high Art, and without exception the best modern statuette in statuary porcelain which has yet claimed our attention. The Paul and Virginia (211) is a successful group, and Pradier's figures of Cupid Chained (218), and Ondine (219), are produced with much "goût." The merits of the figure of Eve (225) have occasioned discussion. It is well modelled, and is attended by considerable knowledge of anatomy; but perhaps there is in its development an idea of sensuality which might have been avoided. No. (230) represents according to the catalogue a "Cream-bowl." It is ornamented most tastefully with a vine-wreath, and is therefore, as we think, inappropriate for such a purpose. Why may it not be adopted as a substitute for the ordinary finger glass, for as such its design would be in character? Of the figures and groups by Messrs. Minton we chiefly admire the Apollo (432), the Magdalen (436), a work not wanting in touching beauty and feeling; the Naomi and her daughter-in-law (437), and the draped female figure (439). They are all of considerable excellence, and fully merit the warm approval and extensive patronage they have received. Of the decorative works, besides those we have already specified as belonging to Felix Summerly's Art Manufactures, we ought not to neglect referring to a pair of Pompeian cups which struck us as being elegant in the extreme. They are simply ornamented with the vine, but the arrangement is so excellent as to raise the cups far above the ordinary character of such objects. The Birmingham Cut-Glass Company has chiefly formed the collection in this material, which however displays but little perfect in its way. The material itself is brilliantly transparent, and fine simple form is aimed at, but in very few instances attained. To turn to a very different order of manufactures, we notice the efforts of Messrs Taylor, Williams and Jordan in the department of wood-carving by machinery; but these we shall hereafter describe at length. Near the window, on the landing, are some specimens of book-binding, with which we were much interested. Mr. J. S. Evans contributes (651), a raised leather cover to the "Common Prayer," finished in a very clever gothic design by his patent process, which is highly meritorious. A companion, "the Bible," is more intricate, but, to our mind, less correct in conception, and consequently less pleasing. Mr. Evans's son, an enterprising youth of fifteen, has also made a binding of dyed leather, (650), in imitation of wood, that is, in every way, encouraging. Mr. Leake's relieves in the same material (for the most part old friends, but as welcome as ever), and Mr. Leighton's case (654) of specimens of rich tooling, comprising a "Shakespeare," on which much labour and expense have been bestowed, show that the art of book-binding is in a healthy and flourishing condition. Nor should we neglect to mention that some works in papier-mâché, by Jennens and Bettridge, are among the best we have seen of their class. An enormous sofa, (267), is an extraordinary production in such a composition; and in the "Cheval Screen," (13), a great deal of skill is evinced in adapting to an article of modern invention the gorgeous style of "the Alhambra." The principal part is in white and gold, the remaining portion heightened with bright colours and enlivened with glass. It is a perfect triumph in this Art, and completely establishes the supremacy this firm has obtained. In the same material there is a beautiful tray, (458-9), ornamented in arabesques of excessively tasteful design, by T. Walton of Old Hall, Wolverhampton.

Among the miscellaneous articles in the Exposition, the embroidery and manufactured carpeting which Mr. G. J. French, of Bolton-le-moors, has carried to such surprising perfection must not be passed over in silence. For antependia, for the coverings of domestic floors, and for the enrichment of the ambulatory, these works show a consummate acquaintance with the exact character of ancient specimens, influenced by the increased facilities which modern science has brought to bear upon the subject. We congratulate Mr. French on the enthusiasm which has prompted, and the energy which has completed, these appropriate appendages to the sacred edifice and the baronial hall.

In the department of carved ivory, nothing appears of any consequence but the reduced copies from large works in this material by Cheverton's machi-

nery; and without the aid of hand-labour, it is astonishing that so much can be accomplished.

We observed in the art of marquetry many works of excellence, chiefly in the Venetian style, by Holland and Sons. No. 7, executed for the top of a loo-table, with flowers and strap-like scrolls, is especially good in design. Nor is credit ill-deserved by Collman and Davis for their very favourable exertions in the same department. A table exhibited by them is eminently successful. The border is of Italian arabesque, enriched with foliage, greyhounds, birds, mascarons, &c., and with the centre of flowers, forms a *tout ensemble* that all will be pleased to examine. The nicety which these manufacturers have observed in the "inlaying" is only equalled by the perfection and harmonisation of colours which they show themselves able to impart to the inserted wood. There are other table-tops in the collection, besides those of wood, which are well designed and executed with spirit. Magnus and Co., of the Pimlico Slate Works, have, by means of enamelling their material, produced an entirely new vehicle for the decoration of smooth surfaces. No. 243, the copy of one made for the Duchess of Sutherland, is ornamented with a very exquisite design in the style of the 17th century, formed of colours which imitate lapis lazuli, jasper, porphyry, &c. Upon this table are placed a pair of lustres in *Bergne porcelain*, manufactured by Alcock, and exhibited by Apsley Pellatt and Co. These are very elegant; the design of one is a triton, of the other a nereid; the figures, which are of pure white, rise out of gilt shells, and are in the act of blowing upwards from horns spiral founts of glass, which have the appearance of water, especially as they are attached all round to hanging drops, which go far towards heightening the illusion. Of other objects in glass, we will merely mention a ruby bowl of large size by W. H. B. and J. Richardson. Its shape is extremely well chosen, and to say this, is to say much for any thing executed in such a material.

Many things of polished, cut, and engraved marble present themselves, and some of them are far from contemptible. We may instance Henson's Shield of Achilles applied as a tazza (607); a pair of engraved tazze, with centres, after Flaxman (616); a pair of Derbyshire vases, engraved in flowers by a new process, by which the enamel of the surface is undisturbed, by J. Hall, &c. These are all pretty of their kind, and better done than formerly. Madame Dolores (in 602-3) gives specimens of tessellated work, in which the tessere are manufactured in a new material, and of different size and form to those usually given them. We have much sympathy with this lady's performances, though we fancy, that applied to a large space, her Art would be both laborious and expensive.

In thus having commented upon the foremost attractions in the Exhibition of the Society of Arts, we may once more express our gratification at its general success. Manufacturers, in each particular branch, have effected much, are effecting more, but they have still more before them. Their productions must not only be suitable for, and be admired by, the island of their birth, but must take a more universal scope, and aim at acquiring that high position which shall gain for them the support of the whole world. In a few weeks we have seen a powerful Nation, the centre of the manufactures of Europe, dismembered, reorganised, and again struggling against renewed difficulties, foreign artificers thrust from her shores, and her own operatives exchanging their occupations for idleness and rebellion. Under such circumstances, manufactures in France are necessarily thrown prostrate; the noise of the sculptor's chisel is no longer heard in the streets of the capital; mercantile speculation, driven into a different channel, ceases to demand a market for past productions, and enthusiasm for Art lies in a trance for the present. It cannot be expected that order can be quickly or easily restored. The time must be protracted ere Art and Commerce can progress as heretofore, or find proportionate demands for their performances. In the meantime, let England take advantage of the desperate state of society abroad, to effect what France, or even Germany, has discontinued to supply, and our country's importance for *Manufactured Art* may soon be established, if properly fostered by deep artistic study and increased excellence in execution. Manufacturers have an immeasurably open field before them, let them enter it with vigour and determination, and a great end may be accomplished.

## MINOR TOPICS OF THE MONTH.

THE EXHIBITION OF THE ROYAL ACADEMY will open, as usual, on the first Monday of May, to the public and the critics; when the latter will have to see and examine as best they can. Works of Art are to be received on the third and fourth of April. We learn so much from advertisements inserted in various journals; but as the secretary is aware that we are in a manner compelled to give the information to our readers, in our case he is enabled to save this expense to the Academy. The Hangers this year will be W. Wyon, F. R. Lee, and T. Webster, Esqs. This announcement will suffice to satisfy all artists that the irksome and onerous duty will be faithfully and generously discharged. Mistakes there may be; but of errors from undue motives there can be no fear. We have strong hopes that the "Octagon Room" will be closed: it is worse than useless: to hang a picture there is to place a ban upon it, compared to which, exclusion is a boon. We learn, on all sides, that a fine Exhibition may be confidently expected. Rumour points to several works as *chef d'œuvres* of the respective painters. We have no doubt that among the younger men great advance may be looked for. This year the artists generally have had no temptations to exhibit elsewhere: Westminster Hall has not led them from Trafalgar Square: the British Institution has in no degree lessened their resources; on the whole, therefore, the Academy has every thing in its favour.

THE VERNON GALLERY.—The project of exhibiting this collection at Denew's auction-room has been abandoned. The place, as we stated in our Journal last month, is utterly unsuited for the purpose; and the Trustees have very wisely determined that a worthier shall be found. As yet, however, no determination has been come to; and it is not improbable that during the present season they will remain at Pall Mall, where they may be seen by tickets issued under certain restrictions. The result, however, may in a great degree depend upon the projects of the committee appointed for considering in reference to the National Gallery: if they determine not to apply to Parliament for a grant this year (in consequence of the pressure of the times), it is not likely that the pictures will be removed; if, on the other hand, they resolve upon proceeding at once to build, and, therefore necessarily, to apply for public money, it will be only wise and just to let the public see that for which they will be called upon to pay. The 160 pictures presented to the Nation by the munificence of a single individual—at enormous cost, but as the issue of long experience, judgment and taste—will no doubt be followed by other "gifts," none, perhaps, of equal magnitude, but a few, here and there, will rapidly augment the collection, and large space will be absolutely required. We earnestly hope there will be no attempt to patch up the present building in Trafalgar Square—utterly inadequate; but that a proper structure will be raised: better wait for this—even for years.

ARTISTS' DRAMATIC PERFORMANCES.—Some two years ago, it will be remembered, several artists performed "amateur plays" at the St. James' Theatre, for the benefit of "the Artists' General Benevolent Fund," the result of which was an addition of between seventy and eighty pounds to the resources of the charity. Who shall say how many pangs this help may have alleviated? The artists who performed on that occasion have been induced to repeat the experiment, for the same excellent purpose. The play fixed upon is "the Heir-at-Law," associated, of course, with a farce, not yet, we believe, determined on; and the affair is to "come off" towards the end of April, at the St. James' Theatre again. The artists who have undertaken parts are as follow:—Messrs. George Cruikshank, F. W. Topham, R. J. Hamerton, Frances Holl, J. Tenniel, Jun., T. W. Angell, J. Wilson, Jun., W. Wilson, J. F. Redgrave, and M. Wood: stage-manager, Mr. R. R. McLan. They will, we presume, obtain the aid of professional actresses. The performances, at the period to which we have referred, took the audience by surprise: it is not too much to say, that no theatre in London could have produced a higher dramatic treat. No one seemed to have imagined that excellent artists could have become admirable actors; and although "the house" was full, there were thousands in London who lamented their absence on the occasion as a loss of much intellectual pleasure. We promise

the artist-actors a crowded audience: of that there can be no doubt; the cause is a good one: if we can minister to our own gratification while lessening the wants and miseries of others, enjoyment becomes doubled. The past season has pressed heavily on many who live by professional toil: Provincial sales of pictures have been absolutely nil; and the Artists' General Benevolent Fund has had an immense number of claimants, to whom they have been utterly unable to afford relief—widows and orphans eager for the help they could not receive. This agreeable device for augmenting the means of the charity comes, therefore, at a fitting time. We recommend those who desire cards of admission to lose no time in applying for them; inasmuch as a very large number will be inevitably disappointed.

**THE ZOOLOGICAL SOCIETY.**—It may be interesting to artists and students to learn, that by a recent resolution of the Zoological Society, the public will be admitted to the Gardens in the Regent's Park on Mondays after the 10th of April next, upon the payment of sixpence only; and children on all days, but those of Promenades, also at sixpence. We rejoice at these concessions to the public.

**STATUETTES OF THE ROYAL CHILDREN.**—It gives us much pleasure to announce that the four statues—representing the four elder children of Her Majesty and Prince Albert as "the Seasons," executed by Mrs. Thornycroft for the Queen—are in process of production, on a reduced scale, in the statuary-porcelain of Mr. Copeland. Of the merit and value of these works, the readers of the *Art-Union* may form an idea, from the engravings of them in course of publication. The statuettes cannot fail to become the most popular works of the class that have ever been issued. Independent of the deep interest that will universally attach to the subjects, they are in themselves of a prime order as works of Art; and especially calculated for multiplication in the beautiful material in which they are to be produced. As portraits of lovely and healthy children, they are not to be surpassed; but they are portraits also of children especially dear to millions. As mere creations of fancy they would be most desirable acquisitions; but as likenesses—and striking likenesses—of those whom all must love, their value will be largely augmented. One of the series has been finished: it is that of the Princess Royal. A few days ago, Alderman Copeland had the honour to submit this work to his Royal Highness Prince Albert, at Buckingham Palace. It received, as it deserved, the warm approval of the Prince, who entered very minutely into the topics which naturally arose out of the manufacture, and suggested some desirable improvements; expressing his exceeding gratification at the general results, and conversing freely with Alderman Copeland relative to the process and its peculiarities. The statuette is about eighteen inches high; it is, beyond question, the best work of the kind that has been as yet produced. We believe it will not be generally seen until the whole series is completed. For this series we anticipate a popularity so extensive, as to increase the taste for works of the class.

**THE FREE EXHIBITION.**—The arrangements of this Society have been completed; the "spaces" have, we believe, been allotted; and the Exhibition will be opened early in May. An advertisement inserted elsewhere names the days for receiving Works. There will be, as we anticipated, many difficulties not easily overcome; and we must bespeak some indulgence for an experiment that may be pregnant with great results. Chance may have given the best places to the worst artists; and visitors must beware of first impressions.

**THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS** will be opened on Monday, the 17th of April: the private view will take place on the previous Saturday. Four new members have been elected:—Messrs. R. Carrick, W. Bennett, C. Davidson, and D. H. McKewan: the names are unknown to us—all but the first, by whom we call to mind a drawing of high merit and great promise, exhibited last year at the Society of British Artists. Mr. Henry Warren has been re-elected president, and Mr. Louis Haghe has been elected vice-president. Mr. James Fahey fills both the offices of treasurer and secretary—an arrangement which we humbly contend to be objectionable.

**THE SOIREES OF THE MARQUIS OF NORTHAMPTON**, have been resumed during the past month. As heretofore, they have been attended by a large proportion of the more prominent men

of the epoch—in Literature, Science, and the Arts: their enjoyment this year has, however, been associated with regret; it is understood that these evenings will be the last they are to pass in the house of the noble Marquis, who has signified his intention to resign office as President of the Royal Society. This will be a heavy loss: his lordship's urbanity and considerate kindness, have endeared him to all whom intellectual rank has brought within his circle; and he has undoubtedly contributed more than any nobleman or gentleman of the age to elevate the position of men distinguished only by those advantages which are derived from the beneficial exercise of mind. Previously, the salons of "the great" were closed against those who, belonging to no exclusive "clique," or inheriting no gifts except those of Nature, were known to the "higher classes" merely as makers of books or painters of pictures. We read of Holland House and its "coteries," where "sets" assembled on state occasions, but where no genial influence was ever exercised, and from which no embryo genius ever dated a word of encouragement. The "evenings" there have been forgotten, or are referred to rather with a sense of shame than of pride. Those of Lord Northampton, on the contrary, by bringing together men of rank and men of talent, and so fostering that sympathy which constitutes their common life, will be long remembered for their beneficial influences. We trust his lordship's successor will follow so worthy, and so truly noble, an example.

**THE LATE T. M. RICHARDSON, Sen.**—We lament to record the death of this artist—so long and so closely associated with Art in the town of Newcastle-upon-Tyne. We hope, in our next, to be supplied with some details of his professional career.

**SOIREE AT KENSINGTON.**—One of those pleasant and useful meetings, which of late have been very frequent in London and its suburbs, was held at the close of last month at Kensington. The large assembly-room was filled with objects of interest, contributed by many collectors resident in the neighbourhood. Several manufacturers sent specimens of their productions, among which the most remarkable were those of Alderman Copeland and Messrs. Williams and Jordan. Mr. Hancock furnished a variety of casts in gutta percha; and Mr. Adams various models of the steam-engine—auxiliaries to his always valuable lectures. The walls were hung with pictures, of which there were upwards of fifty examples of British Art, contributed chiefly by artists resident in Kensington—Webster, Creswick, Horsley, Redgrave, Ansdell, Hulme, Cobbett, Fahey, &c., &c.; but from several private collections much important aid was also derived, especially from those of J. Auldjo, Esq., J. P. Denny, Esq., and S. C. Hall, Esq. The result of this—a first experiment—was highly satisfactory. The members of the Kensington Literary and Scientific Institute, by whom the affair was "got up," enjoyed a rare treat; and on two or three days after, the public of the vicinity were admitted to view the gathering. The result reflects the highest credit on the energy and industry of all engaged in the arrangement.

**MR. CATLIN**—the celebrated traveller among the tribes of the far West, has reached London from Paris, and fortunately succeeded, at great risk and expense, in withdrawing his collection of original sketches of Indian life and curiosities, which have safely reached London. Mr. Catlin, always ardently enthusiastic on a subject to which he has devoted a great portion of his life and fortune, occupies himself in reproducing finished pictures composed from his previous studies, while, to the graces of Art, he adds the inflexible severity of Truth.

**THE COLOSSEUM.**—In this popular Exhibition a material change is contemplated which will add to its many attractions. It is intended very shortly to remove the view of London, the place of which will be supplied by a view of Paris, painted by Mr. Dawson, the effects being by Mr. Bradwell, as in the case of the picture of London. No other view as a substitute for London would be regarded with so lively an interest as that of Paris, and with night-effects so perfect and illusive as those which give reality to the present picture, the work in preparation will present a magnificent *coup d'œil*. There is, we believe, no particular point of the city were the spectator is placed; the whole is seen, we understand, more as a bird's eye view, comprehending every remarkable edifice and prominent object on both sides of the river. The other parts

of the establishment will remain as they are; indeed, it would be difficult to bring forward any ameliorative, considering that new objects of interest are continually added. The collection of sculptural works, so admirably selected and arranged, and containing so many beautiful compositions and busts of celebrated men, leaves nothing in this department to be desired.

**THE INSTITUTE OF THE FINE ARTS.**—The second conversazione of the season was held at the Institute on the evening of the 18th of last month. The rooms were crowded with members and visitors, inasmuch as to render it difficult to inspect all the interesting works which were exhibited. Among these we observed an early landscape by Lee, R.A., of very great merit, contributed by Mr. Bryant; "the Hay Farm," by Constable, sent by Mr. White; Linnell's "Gravel Pits," the property of Mr. Beswick; an early Turner; copies of pictures from the Vernon Gallery: Etty's "Magdalene;" Leslie's "Sancho and the Duchess;" Uwins' "Little Brigand;" and Hilton's "Discovery of the body of Harold," contributed by Mr. Hall; Lee's "Sheep Washing," Mr. Bryant; two miniatures by Sir William Ross, the Duchess of Marlborough and the Duchess of Saxe-Gotha; "Small Interior," by Wilkie, sent by Mr. Creswick; "the Spanish Physician," by Simson, Mr. Gush; an admirable portrait of Mr. Hanhart, by Mr. Moseley; "Festive Scene in Italy," McInnes; striking Portrait of Mr. Uwins, by Illidge; "Wild Flowers," by J. Philip, Mr. Ansdell; "the Evil Eye," by Von Holst, Mr. Heavyside; Portrait, by Reynolds, Mr. Gush; Subject by Lancret, Mr. Atherstone; a Portfolio of beautiful sketches in charcoal, by Dodgson; a Portfolio of highly interesting drawings of Italian Scenery, by Digby Wyatt; Sketches by E. M. Ward, &c., &c. There were many other works of Art and valuable productions which added much to the interest of the Exhibition.

**THE PANORAMA IN LEICESTER SQUARE** was opened last month, presenting a view by Mr. Burford of the city of Vienna, which must have almost an equal interest for those who have and those who have not seen the original. The aerial perspective of the whole is excellent, and the appearance of the city brilliant and life-like. The most effective *morceau* is that which comprehends the palaces of Belvidere, (Prince Schwarzenburg and Prince Metternich.) The wooded scenery in this part is eminently successful, and the distance recedes with much truth to nature. The point from which the view is taken is the summit of the Church of St. Carlo, admirably situated, from its showing at one view the complete city and the most important of its suburbs. Unfortunately, however, the smaller towers of this church, from being necessarily represented upon a large scale, sometimes in a walk round the circle appear out of perspective. But this defect is rather the result of circumstance than an inaccuracy on the part of the painter. Nothing can be more successfully described than the Cathedral, which rises in grey and venerable majesty like a mighty thing of the past among the fortifications and dwellings of our own time. The large double eagle depicted in black upon the roof possesses much picturesque grandeur, and has no counterpart with any architectural work in England. To the river Wien, which forms the principal foreground, is imparted a happy and natural transparency, and the effect of the streets so far below the point of sight most cleverly managed. Upon the whole, there are few who will not be gratified by a glance at this fac-simile of one of the most interesting of continental cities.

**PHOTOGRAPHIC CLUB.**—Under the above designation a party of gentlemen amateurs have for some time been combined, with the view of carrying out the practice of Photography in its more important applications. The Club meets once or twice a month at the house of some member, and the labours of each one are submitted to the body, and improvements in manipulation communicated. The result has been most satisfactory, and Photographs produced by the Calotype process by Mr. Cundall, Mr. Owen, and other members, are among the most beautiful things we have seen, representing in the utmost perfection, all the minute detail, combined with the broad general features of external nature, and the magic beauty of light and shadow. It is to be regretted that so beautiful an Art should be shackled, as it is, by the extreme illiberality of the Patentee, whose productions are left far behind by the labours of those gentlemen who pursue the



practice of the Art from pure admiration of the process and the Beautiful, by truthful representations which it enables them to obtain.

**BIRMINGHAM SCHOOL OF DESIGN.**—Another vacancy has been created in the head-mastership, by the resignation of Mr. Clarke. We believe his successor has not been appointed.

**MESSRS. HERING & REMINGTON** have been presented by the King of Prussia with the gold Coronation Medal, in acknowledgment of His Majesty's approbation of Mr. Thorburn's Portraits of the "Queen and the Prince of Wales," published by Messrs. H. & R., and dedicated to the King, who stood sponsor to the young Prince.

**M. LEWIS GRUNER** has forwarded to the Government School of Design, as per agreement (for details of which see the ART-UNION for January last), fifty copies of the First Part of his "Drawing Book;" it will not, however, we understand, be issued to the public until further advanced. We have not had an opportunity of inspecting the work; but our readers will remember we anticipated a complete failure. We shall not be disappointed, if our usually judicious, and always just, contemporary *The Builder*, has estimated the publication rightly; and he has seen it. This is his report:—

"The work being required for such a purpose, so heralded, produced under such authority, and apparently considered beyond the capabilities of an Englishman, we naturally expected would be a first-rate production, calculated to exercise a beneficial and lasting influence on Decorative Art in this country. What is the fact? We have no hesitation in saying, it is discreditably all concerned. So far from affording excellent examples 'from which the principles of Ornamental Art may be deduced,' so far from being an 'important instrument for the promotion of correct taste,' or such a work of instruction as will insure to the operations of Schools of Design 'a high character and beneficial results,'—we scruple not to say that the majority of the plates are calculated to produce a bad taste, and do much more harm than good. Some of the 'richly-chased arms' might have come from Mexico or the Sandwich Islands; the 'ancient painted frieze from Pompeii' is positively detestable; and the decorations of the room, said to be painted by G. Romano, are so ill designed, and so badly drawn (at least in the book before us), that if any master were to place them as copies before his pupils it would be most satisfactory proof of utter unfitness for his office."

It is only right to add, that the present governing body of the School of Design is in no degree responsible for this publication: it was a commission of the "old council," and, we believe, was protested against by the masters at the time the order was given. We trust the existing council will not, at all events, incur a large cost for printing a work that nobody will buy: they will bear in mind that, in chromo-lithography, the expense of printing is a very important item; and this may, at all events, be saved.

**LONDON INSTITUTION.**—At a meeting and soirée of the London Institution, March 8th, an interesting lecture was delivered by Mr. Apsley Pellatt upon a subject of which, in spite of its extent, very little is generally known; we mean, glass treated both historically and practically. The lecture was illustrated by exhibited specimens of glass of modern manufacture, and careful drawings of ancient fragments of the same material, chiefly from the collections of Mr. Auldjo and Mr. Charles Roach Smith. Among the other contributions to the library table were some bronze statuettes exhibited by Mr. Deane, and carved bread-trenchers by Mr. W.G. Rogers.

**SCENERY OF THE STAGE.**—Although slowly, yet gradually, the scenic decorations of our theatres are advancing towards a higher range of propriety. The same artists continuing to be employed, more cannot be expected, and it will be by the progressing cultivation of the Arts among the enlightened, that managers will find their interest in presenting an improved order of studied scenes, just as it exists in reference to the more accomplished artistes either musical or dramatical. At Her Majesty's Theatre the scene-painter is Mr. Charles Marshall; he formerly produced water-colour drawings and painted some pictures in oil; his artistic talent is by these works well understood and correctly appreciated. It must be allowed, and with some amount of gratification, that in the scenery he has produced for the new opera of *Attila* and the ballet of *Fiorita*, there is more study, particularly in the landscapes, and more care than heretofore. Still, a great deal remains to be done in the architectural scenes, especially in the study of the perspective lines, which there can be no doubt are capable of much better management, a fact beautifully illustrated in the views displayed at the Diorama.

The most successful scenes, now presented in the

new piece, painted by Mr. Marshall, are a "Forest by Moonlight," in the opera of *Attila*, and the fairy scene of the apotheosis of the *Reine des Elfes*, which is the concluding one of the ballet. In scenes of Interiors there is room for great improvement, particularly in the decorative portions, which becomes more evident as the study of this portion of Fine Art advances. In this respect our theatres are very inferior to those of Paris: such men are wanted as Ciceri, Cambon, Zarra, Charles Sechan.

**SOCIETY OF PAINTERS IN WATER-COLOURS.**—Mr. George Fripp has been appointed secretary, in the room of Mr. Wright, deceased. There have been no additions to the members since the election of Messrs. Topham, Dodgson, and Duncan, although we understand there are several vacancies. It may be well to observe, that Mr. Jenkins was not a candidate for admission, or he would have been undoubtedly admitted. He means to retire from practice in water-colours, and devote himself to painting in oils; and we may prognosticate his entire success.

**THE NATIONAL GALLERY.**—The picture by Guido, bequeathed to the nation by one of the late trustees of the Institution, W. Wells, Esq., of Redleaf, has, within a few days, been placed in the Gallery for public view. All works of the ancient masters possess two widely varying qualities of estimation; first, the pecuniary value of the object, and, secondly, the elements of science therein developed. In the first category, it will be sufficient to say that Mr. Wells is reputed to have given Sir Thomas Lawrence, a thousand guineas for its possession; a large sum, if it be considered that it is but a small picture. The perfect state of conservation it displays, and the purity of the flesh-tones, doubtless enhance its worth in the market. In the latter respect it is a desirable acquisition to the Gallery, as the other works of Guido we possess, have a cold marble-like hue in the bright light of the flesh, and often a sickly greenish hue in the shades; which have certainly been produced by the combined operations of time and atmosphere. The subject represents the coronation or enthronisation of the Virgin, and is arranged much in the manner of the Italian painters of the sixteenth century. The heads have more sweetness of expression, and grace of bearing, than religious fervour or divine inspiration; the drawing of the limbs, particularly the extremities, is not only rigidly true, but singularly elegant. In this portion of practice it is an admirable lesson to our students in figure-painting, and more than one of our veteran artists would find profit in its study. The draperies are generally cast well, but there is a betrayal of angular forms, in that which covers the angel at the base of the picture on the left side, justifying the assertion of Lanzi,—that Guido studied and adapted the draperies of Albert Durer in many of his pictures.

**PICTURES BY ANCIENT MASTERS.**—By the decease of Doctor Campe, of Nuremberg, the collection of pictures he formed with great care during many years, is about to be dispersed by his successors. Many excellent works are contained in it, by the chiefs of the Dutch and Flemish Schools, as well as some Italian masters. Its great consequence, however, consists in the fine and rare works of the early painters; among which are three by Albert Durer, five by L. Cranach, one by Hemling, one by J. Van Mechel, one by L. Van Leyden, two by Quintin Matsys, and seven by Wohlgemuth. Of their authenticity there can be no doubt, the Doctor Campe having been assisted in their attainment by the learned Chevalier Heideloff, who has written a very able *Catalogue raisonné* of the entire collection. A picture by J. Van Eyck was obtained by the Earl of Shrewsbury during the Doctor's lifetime, and is now in his lordship's mansion of Alton Towers. Two others, by Lucas Cranach, were similarly obtained, and are now possessed by Lord Robert Grosvenor. The poverty of our National Gallery in capital specimens of the founders of painting in the Northern Schools, will only be remedied by the trustees availing themselves of rare opportunities; and it is precisely in times of political disturbance they occur. If the Government had fully availed themselves of the occasions presented on the outbreak of the first French revolution, the public collection of Great Britain would now have surpassed that of every state in Europe, instead of presenting its present lamentable deficiency of even solitary specimens of so many great painters of antiquity.

## REVIEWS.

**ETCHINGS.** By EDWIN LANDSEER. Publisher: E. GAMBART & Co.

A series of etchings, by this accomplished artist, have been submitted to us, as about to be published in a portfolio. They are the productions of his earlier time; and many of them have been known to amateurs as foremost among the things most to be coveted in existing Art. They were to be obtained only by the immediate friends of the painter; for he eschewed publication in those days; and these delicious works were consequently enjoyed by few. We rejoice to find them now acceptable to all—to all, that is to say, who are prompt in application for them, inasmuch as being on copper, they will soon "go;" and it is not an unmeaning warning that implies the necessity of immediate purchase. The series consists of seventeen; of various sizes and styles, yet each is more or less an example of the artist, in the class of Art in which he confessedly most excels. We cannot do better than print a list of the subjects:—1. "Return from Deer Stalking;" 2. "Woburn Abbey Game Card;" 3. Ditto, do. do.; 4. "Landscape;" 5. "The Sweeps;" 6. "The Frog;" 7. "Low Life;" 8. "The Traveller's Rest;" 9. "The Mountain Torrent;" 10. "The Watchman;" 11. "The Four Dog Heads;" 12. "The Donkeys;" 13. "The Ladies' Pets;" 14. "The Beggar;" 15. "The Warren;" 16. "The Eagle;" 17. "The Highland Shepherd's Dog." We cannot find space to describe these etchings; for, to treat them worthily, they would occupy a page. They will be accepted as among the finest lessons extant in the Art. The themes selected are, with scarcely an exception, interesting. The manner is that of vigour, combined with finish; they are boldly traced in the copper, yet minutely touched in detail: the publication is, in truth, a boon of magnitude; to the amateur, no less than the artist, the acquisition will be one of rare value.

**THE PRIZE CARTOONS;** being the Designs to which Premiums were awarded by the Royal Commission of the Fine Arts in 1845. Published by J. HOGARTH.

We have here the Series of Three;—the works of E. Armitage, Noel Paton, and John Tenniel, drawn on stone by T. H. Maguire; forming a worthy appendage and a meet companion to the "Eleven," published by Messrs. Longman. As the productions of young artists, these cartoons were among the most encouraging signs of the times; they were full of rich promise; a promise that was subsequently redeemed; for two of the three obtained other prizes and have elsewhere gathered golden opinions. There are few lovers of Art by whom the originals will have been forgotten; and it is almost sufficient to say they have been admirably copied by Mr. Maguire, a young artist also, whose productions in lithography are scarcely, if at all, inferior to the best that Germany so abundantly furnishes to England.

The three cartoons are allegories. Messrs. Armitage and Paton have both dealt with "the Spirit of Religion;" yet both have treated the subject in styles totally distinct. Mr. Tenniel selected that of "Justice." Apart from all other, and some of them higher, considerations, these works are fine and interesting prints; of more real value than scores of costlier productions; they are suggestive of thought and promote holy aspirations; they are in fact great TEACHERS—as Art should be. The prints, for their own merit, would grace any drawing-room in the kingdom; and they cannot be too often seen, or too extensively placed, for the lessons they convey.

**THE STAG AT BAY.** Painted by E. LANDSEER, R.A. Engraved by THOMAS LANDSEER. Published by M'CLEAN.

This print will be ranked foremost of the class to which it belongs; it is a perfect triumph of Art as regards the incident it depicts. The scene has indeed been made familiar to us often by the accomplished painter, who has commemorated every event in the history of the animal here chiefly represented, and the mountain scenery from which he has been driven forth; yet in all cases so varied are his transcripts, that, as in Hurdis' flower-garden, one can

"Read and read, and still find something new,  
Something to please and something to instruct."

There are thousands who love this order of works

better than we do; but beyond question, this is a fine example of the genius and peculiar power of the artist—great at all times and with all subjects—and here a master, unapproachable in modern, and perhaps equally so in ancient, Art. No one can look upon this production without offering homage to the producer. The engraving is worthy of the picture; the copy is perfect; the spirit and energy of the original has been transferred to the copper; even the minutest portions are faithfully rendered, while the expression has been admirably conveyed; the noble stag brought to bay, and his ruthless pursuers, absolutely pant on the paper as they do on the canvass; and we question if Mr. Edwin Landseer has ever found, or ever will find, so valuable an auxiliary as he has in his brother.

#### THE ART-UNION OF LONDON PRINT.

"THE CONVALESCENT FROM WATERLOO." Painted by MULREADY, R.A., and Engraved by GEORGE DOO, has been distributed to the subscribers. We regret to find that it satisfies none; it is, in fact, a print that very few will be pleased with; and perhaps the frame-makers will be especially discontented at the issue of largely cherished hopes; for in coupling the names of two of our greatest living artists—the painter and engraver of the work—we naturally looked for a production of merit and value, such as should be honourable to our School. The result is grievous, vexatious, and mortifying disappointment—not easily accounted for; and for which the Committee of the Art-Union of London are in no degree to blame; inasmuch as they selected the picture of a renowned artist, and paid to one of our best, if not our very best, engravers, a large sum, amply sufficient as a liberal recompense for his labours. The truth is, however, that the picture was not calculated to "engrave well." In the composition the figures occupy but small space; and the adjuncts are of no worth. There is little contrast of light and shade—little to "tell" in black and white; while the theme is by no means a pleasant one—although the sick soldier may have been wounded in gathering laurels at Waterloo. It is, we humbly think, always a mistake to engrave for general circulation a picture that gives pain. Into this error the Committee have again fallen in the print of the "Prisoner of Gisors," to be distributed to subscribers of the year 1848. It has been admirably engraved by Mr. F. Bacon, and is altogether a highly meritorious work of Art; but liable to the objection that it comes like a nightmare upon home-happiness. We lament as a serious disadvantage that the subscribers of the year 1845, who expected much, and were justified in expecting much, from this print of the "Convalescent," will feel proportionate disappointment; but we repeat the fault is not attributable to the Committee, nor is it to the engraver; except inasmuch as the one should have made a better choice, and Mr. Doo should not have undertaken a work of which even his high genius and consummate skill could make nothing.\*

ANCIENT AND MODERN ART: HISTORICAL AND CRITICAL. By GEORGE CLEGHORN, Esq. Published by WILLIAM BLACKWOOD AND SONS, Edinburgh and London.

With the worthy purpose of popularising Art, the author of these two little volumes addresses himself not exclusively to those who cultivate Art with a view to its professional practice, but to those also who desire information on subjects but too little understood by general readers, as forming no department of the common course of ordinary or even learned education. It is sufficiently true that available information from treatises on Art as dry and technical as those in science, is only to be

\* Two specimens of wood-engravings, illustrative of "L'Allegro and Il Penseroso," have been circulated, as samples of the THIRTY to be published in a volume, which each subscriber for 1848 will receive, together with the print of "The Prisoner of Gisors." This volume will be so excellent a guinea; all the engravings may not be so all be of a high order. One of these two—a landscape drawn by Dodgson and engraved by Linton—is a production of rare merit; a curiosity in its way. It is, indeed, a marvel in execution, approaching rather the character of a "cut" on wood. This is in some respects an objection, as apart from the purpose of wood-engraving; but as a piece of execution, it is not too much to say it has not been surpassed in modern Art.

gathered by an amount of labour equal to that required for profitable perusal of the latter. The sister Arts, Architecture, Sculpture, and Painting, are here considered in their close relationship in this brief but comprehensive treatise, commencing with the Assyrian and the Babylonian eras, and ending only with the latest effects of our own School. The author has addressed himself to the best authorities, and has, with a view to his purpose, visited the best Continental collections. This history of painting, the author commences with Egyptian, Asiatic, Grecian, and Roman, and a comparison between ancient and modern painting; in his review of all the schools, there is necessarily much that is already known to all students of Art; but the matter is judiciously brought together, and the proposition of a book for the general reader as well as the artist is perfectly fulfilled. Mr. Cleghorn observes accurately on painting and its professors: upon our own artists, he observes, "the great deficiency in the training of the generality of British artists is not merely in drawing, science, and anatomy, but a classical education, and habits of reading and thinking." &c. This is a point upon which we ourselves continually insist.

THE ROYAL AND MERCHANT NAVY OF ENGLAND. Drawn and Lithographed by T. G. DUTTON. Published at 17, Gate Street, Lincoln's Inn Fields.

This work appears in every way worthy of the "Wooden Walls of Old England." Viewed artistically, the sketches are made with much spirit and effect; and so far as a landsman may presume to judge, the details of Naval Architecture are carried out with every attention to extreme accuracy. Ships, large and small, under canvas and steam, in harbour and under weigh, on the quiet moonlit sea and amid the storm, are exhibited in every variety of which the subject is capable. The series of plates cannot fail to be popular among the many who delight in nautical affairs.

A BOOK OF BALLADS. From the German. By PERCY BOYD, Esq. Published by M'GLASHAN, Dublin.

This is a most welcome addition to our yet too slender store of German ballads, and we hope Mr. Percy Boyd, who has in this beautiful volume rendered so delightfully some of the best ballads of Schiller, Freiligrath, Uhland, and others, may be tempted by the fame he will acquire, to continue to produce that which not only yields pleasure, but gives instruction in the literature of a country with which we are united by the strongest and dearest ties.

It would be unjust not to notice the "getting-up" of these ballads; the illustrations are abundantly characteristic of the "Fatherland," executed with spirit, and the binding and rich cream paper do infinite honour to Mr. M' Glashan's taste and skill: we regret that the want of space prevents our extracting some of the contents.

POPULAR NATURAL HISTORY, OR THE CHARACTERISTICS OF ANIMALS. By Captain THOMAS BROWN. Published by A. FULLARTON, Edinburgh.

It would be difficult to find a Natural History that was not popular; but this, from the humanity of its lessons, the variety, and, in many instances, the novelty of its incidents—the compactness of its form, and the fidelity and character of its illustrations,—is calculated to be the most popular of any we have for a long time seen. We know of no better addition to a juvenile library. A boy well read in natural history will seldom become a tyrant to his dependants; and a girl permitted to tend and care for a bird, or an animal of the "lower world," receives day by day the best lesson that can be given in forethought and tenderness.

THE FRUGAL MEAL. Painted by C. HERRING. Engraved by JOHN BURNET. Published by H. GRAVES & Co.

Mr. Herring has reached the highest rank as a painter of horses: no artist has ever more closely studied, or more thoroughly mastered, the subject; his pictures have become largely popular—deservedly so; and engravings from them are eagerly sought after. There are many to whom this class of Art is

either a luxury or a necessity; and, although we may desire to turn the current of public patronage into a higher and healthier channel, it is a manifest advantage that what is done should be well done. It would be difficult, if possible, to obtain a finer work than this—of its peculiar order.

HUDIBRAS. By SAMUEL BUTLER. With Notes by REV. DR. NASH. With numerous Illustrations. London, Published by H. WASHBOURNE.

We have in these two octavo volumes a cheap reprint of the valuable edition of this popular work, by Dr. Nash, with his notes, and various others incorporated therewith. Every reader of Hudibras must feel how necessary good annotations become, where so many passing allusions are made to persons and circumstances, as in the volume before us. But, in addition to all this information, we have in this edition above sixty portraits engraved on copper of the principal personages mentioned, which add much curiosity and value to the book: from Tycho Brahe to Moll Cutpurse, from John of Leyden to Joan of Arc, from St. Dunstan to Oliver Cromwell, we can turn and make acquaintance as we turn the leaves of each volume, and a singular and instructive collection of faces they are, worthy the attention of the disciples of Lavater. To all these are added many wood-cuts designed by Thurston, and engraved by the best men of the old school of wood-engraving which succeeded Bewick; and which cuts have appeared in an earlier edition of this often printed book. The attractions of Hudibras are such, that the volumes, although "a party book," find an universal welcome with all men by its admirable satire, and epigrammatic sentences, so redolent of thought and wisdom. The allusions of the author so excellently elucidated in the edition before us, and the introduction of so many portraits of interesting personages, must give the best recommendation these volumes can obtain to the library of the man of taste.

WERTHEIM'S BIBLE CARTOONS FOR THE SCHOOL AND THE COTTAGE. Drawn by JOHN FRANKLIN. Published by B. WERTHEIM.

This is a series of four wood engravings brought forward upon the principle that children are readily instructed by the eye, and that the memory retains the longest whatever impressions it receives by that organ. The view with which these cartoons is brought forward is well worthy of support, if it were only to refute the idea that youth can estimate nothing beyond caricatures and a coloured menagerie. The subjects of these compositions are—"Joseph sold by his Brethren," "The Cup found in Benjamin's sack," "Joseph making himself known to his Brethren," and "Jacob blessing the two sons of Joseph." In expression, costume, and general treatment, these compositions are well worthy of the themes, and although unassumingly offered to the young, they are much superior to our extensive range of the trash which often meets encouragement from mature years. They are a worthy example of cheap Art—being also good; and for the excellence of their execution, the name of the artist is a sufficient guarantee. The engravings are by Messrs. Nicholl—and they are admirably executed.

THE MONUMENTAL BRASSES OF ENGLAND: A Series of Engravings on Wood, with brief Descriptive Notices. By the REV. C. BOUTELL. Published by J. BELL.

We have so frequently had occasion to allude to the interest of these curious memorials of our forefathers, as authorities for costume, and as illustrations of the Arts of the middle ages, that we need do no more on the present occasion than notice this work as the cheapest that has yet been devoted to the subject. It is in octavo, each part containing twelve engravings, one to a page. It is proposed that every twelfth part should form a volume, and be accompanied with proper descriptive letterpress. Each part is published for 1s. 6d., and as the engravings are all well and clearly executed, it will form at once the most portable and economical of our reference books; and should the editor make a good selection of examples not hitherto engraved, it will be a valuable addition to all Archaeological libraries.